



LONDON

CENTURIES OF STYLE  
SILVER, EUROPEAN CERAMICS,  
PORTRAIT MINIATURES AND  
GOLD BOXES

*Tuesday 29 November 2011*



CHRISTIE'S











# FURNITURE, TAPESTRIES, CARPETS, SCULPTURE AND WORKS OF ART, CLOCKS, CERAMICS AND GLASS AUCTIONS

## AUCTION CALENDAR 2011

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
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### 26 OCTOBER

LONDON LIVING - WILTON CRESCENT,  
BELGRAVIA & AVENUE ROAD, REGENTS  
PARK  
LONDON, SOUTH KENSINGTON

### 1 NOVEMBER

CHRISTIE'S INTERIORS –  
MASTERS & MAKERS  
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### 3 NOVEMBER

SYD LEVETHAN:  
THE LONGRIDGE COLLECTION  
LONDON, SOUTH KENSINGTON

### 3 NOVEMBER

THE ENGLISH COLLECTOR & TAPESTRIES  
500 YEARS: DECORATIVE ARTS EUROPE  
LONDON, KING STREET

### 16 NOVEMBER

FROM MILAN TO ROME - THE  
COLLECTIONS OF TWO ITALIAN  
DESIGNERS  
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### 16 NOVEMBER

500 ANS: ARTS DÉCORATIFS EUROPÉENS  
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### 22 NOVEMBER

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### 22 NOVEMBER

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### 29 NOVEMBER

CENTURIES OF STYLE  
LONDON, KING STREET

### 8 DECEMBER

500 YEARS: IMPORTANT  
DECORATIVE ARTS EUROPE  
LONDON, KING STREET

### 8 DECEMBER

AN IBERIAN PRIVATE COLLECTION PART  
I - IMPORTANT GOLD BOXES & OBJECTS  
OF VERTU  
LONDON, KING STREET

### 8 DECEMBER

CHRISTIE'S INTERIORS  
NEW YORK

### 9 DECEMBER

AN IBERIAN PRIVATE COLLECTION PART  
II - FURNITURE, SILVER, OLD MASTER &  
19TH CENTURY PICTURES, EUROPEAN  
AND CHINESE CERAMICS AND WORKS  
OF ART  
LONDON, KING STREET

### 13 DECEMBER

EUROPEAN NOBLE AND  
PRIVATE COLLECTIONS  
AMSTERDAM

# CENTURIES OF STYLE

SILVER, EUROPEAN CERAMICS,  
PORTRAIT MINIATURES AND GOLD BOXES

Tuesday 29 November 2011

## AUCTION

Tuesday 29 November 2011  
at 10.30 am Lots 1-185  
and at 2.30 pm Lots 301-526  
8 King Street, St. James's  
London SW1Y 6QT

Please note that the  
Centuries of Style sale  
will be on view in the  
newly refurbished  
King Street Gallery

## VIEWING

Thursday	24 November	9.00 am - 4.30 pm
Friday	25 November	9.00 am - 4.30 pm
Saturday	26 November	12.00 noon - 5.00 pm
Sunday	27 November	12.00 noon - 5.00 pm
Monday	28 November	9.00 am - 4.30 pm

## AUCTIONEERS

Henry Pettifer, Adrian Denton, Nic McElhatton, Philip Belcher

## AUCTION CODE AND NUMBER

In sending absentee bids or making  
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OPPOSITE:  
Lot 525

FRONT COVER:  
Lot 16, 101, 375, 377, 498

BACK COVER:  
Lot 64, 95, 525

INSIDE FRONT COVER:  
Lot 36, 377

INSIDE BACK COVER:  
Lot 95, 375

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# SPECIALISTS AND SERVICES FOR THIS AUCTION



Harry Williams-Bulkeley



Jeffrey Lassaline

## **CENTURIES OF STYLE SILVER, EUROPEAN CERAMICS, GLASS, PORTRAIT MINIATURES AND GOLD BOXES**

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PROPERTY FROM A PRIVATE COLLECTION

1

**A RAEREN PEWTER-MOUNTED BROWN SALTGLAZE STONEWARE ARMORIAL JUG**

CIRCA 1595

The front of the central part moulded with a frieze centred by a double-headed eagle with an indistinct date within an oval medallion supported by two crowned lions against trailing foliage, flanked by two crowned Hapsburg coats-of-arms, the handle flanked by two oval medallions enclosing the merchant's mark of a *de Wall* family potter within an inscription, the lower part with gadrooning, the upper part with incised ornament, the cylindrical neck moulded with scrolls and beasts' heads divided by three masks (chipping to upper rim, slight chipping to body)

16 in. (40.6 cm.) high overall

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

The arms on the left side of this jug appear to be those of Charles V, King of Spain (as Charles I, 1516–1556) and Holy Roman Emperor (1530–1556); and the arms on the right are earlier, perhaps of his mother, Joanna The Mad (1479–1555). See David Gaimster, *German Stoneware 1200–1900*, London, 1997, p. 241, no. 94 for a related jug with similar lions and the shield of a *de Wall* family potter in the British Museum (BM MLA 1855, 12-1.207, Bernal Collection). For a discussion of the *de Wall* family, see H. Hellebrandt, 'Raerener Steinzeug', in *Steinzeug aus dem Raerener und Aachener Raum*, 1977, pp. 53 and 136.

2

**A RAEREN GREY SALTGLAZE STONEWARE PORTRAIT JUG**

CIRCA 1600, POSSIBLY MENNICKEN WORKSHOP

The cylindrical central section moulded with three portrait roundels within strapwork borders on a ground of incised trailing vine enriched in cobalt blue, the upper and lower parts with gadroons and foliage, the cylindrical neck and spout with moulded grotesque mask (slight chip to shoulder, chip to rim of spout)

12¾ in. (32.5 cm.) high

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

**PROVENANCE:**

With Frieder Aichele, Stuttgart, no. 209.

See David Gaimster, *German Stoneware 1200–1900*, London, 1997, pp. 247–248, no. 101 for a costrel with the same type of incised decoration.





3

**A COLOGNE BROWN SALTGLAZE STONEWARE PEWTER-MOUNTED  
BARTMANN JUG**

CIRCA 1550, POSSIBLY STREITZEUGGASSE WORKSHOP

Of baluster form with a loop handle, the bulbous waist applied with stiff-leaves and male profile portrait roundels above and below a central inscription, the tapering neck with a bearded mask, with reeded rims (upper part of handle broken and repaired, chip, slight chip to top rim and rim wear, slight chip to body above inscription) 12 in. (30.5 cm.) high overall

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

The inscription IN: VERT: BLET: IN: EKEIT: DES: HREN: VERT: BLET: IN: EKEIT: DES: HREN: VERT: BLET: IN: EKEIT translates as 'the word of God lives for ever'. For a similar Bartmannskrug, see Peter Vogt, *Fayence und Steinzeug aus vier Jahrhunderten*, Munich, 2007, no. 91.



2



3

4

**A NUREMBERG HAFNERWARE LARGE JUG**

CIRCA 1550, ATTRIBUTED TO THE WORKSHOP OF PAUL PREUNING

Of baluster form, glazed in blue, yellow and green, the central section moulded with the same mythological scene twice, the scene with Cupid above the three graces and two warriors among trees between bands of acanthus leaves and flowers divided by white ribs and yellow bands, the shoulders with winged cupid masks, the broad strap handle moulded with flowerheads (one side of neck broken and repaired, some chipping to ribs and slight flaking)

1 5/4 in. (39 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

For a large Nuremberg *Hafnerkrug* decorated with a related scene, see Peter Vogt, *Fayence und Steinzeug aus vier Jahrhunderten*, Munich, 2007, no. 75, where he attributes it to the workshop of Paul Preuning.



4



**5**  
**A SOUTH GERMAN OR AUSTRIAN HAFNERWARE PEWTER-MOUNTED TANKARD**  
 CIRCA 1550-1580

Of spreading cylindrical form, moulded in high relief with a full-length portrait of a lady in contemporary dress between diagonally striped columns and two panels applied with blue and white flowerheads between panels applied with grains, the lower section alternately moulded with flowerheads and masks terminating in a ropetwist foot, the neck moulded with three winged masks above a ropetwist band (handle with pewter repair to lower part, chips to footrim and minor glaze flaking)  
 1 3/4 in. (33.5 cm.) high overall

£2,500-3,000

US\$3,800-4,500

€2,900-3,400

For a smaller and less elaborate tankard moulded in relief with a lady, see Alfred Walcher Ritter von Moltheim, *Bunte Hafnerkeramik der Renaissance*, Vienna, 1906, pl. IX.



5

**6**  
**AN HAFNERWARE PEWTER-MOUNTED LARGE PORTRAIT JUG**  
 19TH CENTURY, PROBABLY SOUTH GERMAN OR AUSTRIAN

In the Renaissance style, moulded with three bands of portraits beneath arches, with an entwined green branch handle (chipping to footrim, glaze flaking, footrim drilled)  
 16 1/2 in. (42 cm.) high overall

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



6

THE PROPERTY OF A LADY

**7**  
**A CHELSEA FLUTED BOWL**  
CIRCA 1752-54

Painted in the manner of *Jeffreyes Hammett O'Neale*, with a fable scene of the *Ox and the Toad*, depicting an Ox in a continuous mountainous wooded landscape before two toads, the interior well with a landscape vignette, below a brown line rim (minute scratching to enamels)  
3 7/8 in. (9.9 cm.) diam.

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

For the engraving after O'Neale on which this scene is based see Major W.H. Tapp, M.C., *Contributions to the History of the Old Chelsea China Factory*, London, 1953, p. 121, pl. 106, fig. VI. See also the saucer with a version of the same scene illustrated by Tapp, 'The First Chelsea Fable Painter', *Apollo Magazine*, August 1943, fig. V.

**8**  
**A CHELSEA FLUTED BOWL**  
CIRCA 1752-54

Painted in the manner of *Jeffreyes Hammett O'Neale*, with a fable scene of the *Ass and the Boar*, both animals in a continuous mountainous river landscape, the interior well with a landscape vignette, below a brown line rim, cracked from rim (minute flaking to enamels)  
3 7/8 in. (9.9 cm.) diam.

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

For the engraving from which this scene is taken, see Major W.H. Tapp, M.C., *Contributions to the History of the Old Chelsea China Factory*, London, 1953, p. 121, pl. 101, fig. VIII.



7



8



THE PROPERTY OF A GENTLEMAN

9

**A CHELSEA FLUTED TEABOWL AND SAUCER**

CIRCA 1752-54

Painted in the manner of *Jeffreyes Hammett O'Neale* with fable scenes, the teabowl with a charging unicorn in a continuous mountainous landscape, the interior with a loose yellow flower-spray, scattered sprigs and insects, the saucer with the fable of the *Lion and the Fox*, depicting the animals in a landscape vignette within iron-red and black concentric circles, the border with scattered loose flower-sprays and insects, within brown line rims (slight chipping to rim of cup, rubbing to enamels)

£1,800-2,500

US\$2,800-3,800

€2,100-2,800



VARIOUS PROPERTIES

10

**A WORCESTER BLUE AND WHITE WATER-BOTTLE  
AND A SIMILAR BASIN**

CIRCA 1765, OPEN CRESCENT MARKS

The bottle of tear-drop form with a bulbous neck and flared rim, painted with a figure on an arched bridge, a fisherman and two figures in a sampan, the reverse with a figure holding a bird, the circular basin with an everted rim painted by a different hand with a similar vignette to the interior and flowers to the exterior, the borders with panels of birds among scrolls reserved against diaper-pattern bands

The bottle 10¼ in. (27.2 cm.) high,  
the basin 11 in. (27.9 cm.) diam.

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Paul B. Zeisler, Jr. Collection.

With Albert Amor, Ltd.

LITERATURE:

'18th Century English Chinoiserie Porcelain', *Exhibition Catalogue*,  
Albert Amor Ltd., 1990, no. 43.



10



10



**11**  
**A CHELSEA WHITE FIGURE OF A MUSICIAN**  
 CIRCA 1755

After a Meissen model by J.J. Kändler, modelled standing and playing a hurdy-gurdy, on a tree-stump square mound base applied with flowers (minor chipping)  
 8¼ in. (21.1 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

See William King, *Chelsea Porcelain*, London, 1922, pl. 32 for a coloured version, which at the time of publication was in the Lord and Lady Fisher collection.



11

**12**  
**A BOW BLUE AND WHITE CIRCULAR TUREEN AND COVER**  
 CIRCA 1750-2, INCISED R

Of squat form, the crabstock finial and rope-twist handles with female mask and scroll terminals, painted with pine, prunus and chrysanthemum issuing from rockwork within diaper and petal borders (cracked to lower part of tureen)  
 10½ in. (26.8 cm.) wide

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

See Anton Gabszewicz, 'Bow Porcelain: The incised 'R' Marked Group and Associated Wares', *English Ceramic Circle, Transactions*, Vol. 17, Pt. 2, 2000, pp. 283-4, pls. 26-29 for a discussion of examples related to the present tureen and cover.



12



13

THE PROPERTY OF A GENTLEMAN

**13**  
A BÖTTGER BLACK-GLAZED RED STONEWARE SAKI EWER OR KENDI  
CIRCA 1710-13, INDISTINCT JAPANESE PALACE BLACK  
INVENTORY NUMBER 64. / P.

After a Chinese *Yixing* original, the globular body with a quail head spout and tall cylindrical neck, glazed to simulate Oriental lacquer and decorated in red and pale orange cold colours and gilding, probably in the *Schnell* workshop, the neck moulded with a flaming pearl flanked by dragons among stylised clouds below lappet-shaped panels, the body moulded with sprays of prunus, peony and stylised orchids, the rims with lappet borders (cover lacking, some wear to gilding and cold colours, especially on raised decoration, spout and part of footrim, three small shallow glazed chips to footrim dating from time of manufacture, minute chip to underside of footrim) 6½ in. (16.5 cm.) high

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

PROVENANCE:

Augustus III (1696-1763), King of Poland and Elector of Saxony, Japanese Palace, Dresden, and thence by descent Rudolph Lepke 'Porzellan / Gemälde Elfenbeinskulpturen Waffen aus den Sächsischen Staatssammlungen, Johanneum, Grünes Gewölbe, Gemäldegalerie in Dresden' sale, Berlin, 12 October 1920, lot 111. Private German Collection, and by descent.

LITERATURE:

Rudolph Lepke, Berlin, 12 October 1920 sale catalogue, pl. 6 and p. 16, where they are described as: 'Zwei Flaschen, kugelig, mit langem, dickem Hals und mit leicht erhabenen geformten Blumen und Drachen verziert: der kurze Ausguß in Form eines Tierkopfes tiefschwarz glasiert; die Reliefs durch Lackmalerei in Gold gehoben. (Joh.-Nr. 64.), um 1710. H. 17, Durchm. 11,5.'

For a thorough discussion of black-glazed pieces in the Japanese Palace, see Maureen Cassidy-Geiger, 'Eine ganz neue Art von Porzellan' Die Produkte der Meißener Manufaktur im Stil von Lack', in *Schwarz Porzellan*, Museum



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für Lackkunst und Schloß Favorite bei Rastatt December 2003 - June 2004 Exhibition Catalogue, Munich, 2003, pp. 141-169, where she illustrates a kendi with related decoration on p. 169, fig. 82.

The 1721 inventory of the Japanese Palace lists almost 100 black-glazed pieces, of which 72 were made at Meissen. Chinese black-glazed pieces were given numbers 1 to 5, and the Meissen black-glazed pieces were given numbers 6 to 42. The second inventory of the palace which was taken in 1770 lists an additional thirty-two pieces with inventory numbers running up to number 74. These additional pieces had been registered in the inventory of the factory's warehouses in Leipzig and Dresden in 1719, and they were taken 'into the King's possession in 1733 as part of the *Böttger Creditwesen*.'

It is not clear how the black-glazed pieces were originally displayed in the palace, nor which rooms housed them. The 1721 *Inventarium* records that four rooms were dedicated to Meissen porcelain (two rooms for red stoneware pieces and two rooms for white porcelain pieces), but it does not specify if these rooms also displayed the black-glazed pieces, or if they were housed in a different room. There is only one entry which refers to



Above, detail of the underside of lot 13. Opposite, detail of lot 13.









black-glazed porcelain pieces; a garniture of lacquer vases on carved and gilded brackets;<sup>2</sup> but it is not clear if the garniture was Oriental or Meissen. As Cassidy-Geiger points out, 'many of the surviving pieces of different shapes have *en suite* decoration that suggests they too were used together to form larger groupings or formal arrangements'.<sup>3</sup>

For a discussion of Martin Schnell, his workshop in Dresden and the attribution of pieces to him or his workshop, see Monika Kopplin, in *Schwartz Porcelain*, Museum für Lackkunst and Schloß Favorite bei Rastatt December 2003 - June 2004 Exhibition Catalogue, Munich, 2003, pp. 171-193.

A very similarly decorated flask of the same form from the Nyffeler Collection was sold in these Rooms on 9 June 1986, lot 196. An unglazed stoneware example of this form was sold in these Rooms on 21 November 2005, lot 203 and another similar example, formerly in the Ole Olsen Collection, Denmark, and bearing the Japanese Palace inventory number 232 R, was offered in these Rooms on 18 May 1995, lot 155.

1. Maureen Cassidy-Geiger, *ibid*, English Translation Volume, Munich, 2004, p. 75.

2. Maureen Cassidy-Geiger, *ibid*, p. 76, '(S. 21) N.3...Auff 7. Stück geschnitten und vergoldeten Consolen sind Schwarz lacquirte Aufsätze und Kästgen aufgesetzt' ('Section 21. Room No. 3...Black lacquered garnitures (of vases) and little boxes are placed on 7 carved and gilded brackets').

3. Maureen Cassidy-Geiger, *ibid*, p. 75.

Above, detail of lot 13.

Below, detail of the underside of lot 14.

Opposite, detail of lot 14.





**A BÖTTGER BLACK-GLAZED RED STONEWARE SAKI EWER OR KENDI**

CIRCA 1710-13, JAPANESE PALACE BLACK INVENTORY NUMBER N 64. / ::P.

After a Chinese *Yixing* original, the globular body with a quilin head spout and tall cylindrical neck, glazed to simulate Oriental lacquer and decorated in pale orange cold colour and gilding, probably in the *Schnell* workshop, the neck mouldled with a flaming pearl flanked by dragons among stylised clouds below lappet-shaped panels, the body mouldled with sprays of prunus, peony and stylised orchids, the rims with lappet borders (cover lacking, some wear to gilding and cold colour, especially on raised decoration, spout and footrim)

6½ in. (16.5 cm.) high

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

**PROVENANCE:**

Augustus III (1696-1763), King of Poland and Elector of Saxony, Japanese Palace, Dresden, and thence by descent

Rudolph Lepke 'Porzellan / Gemälde Elfenbeinskulpturen Waffen aus den Sächsischen Staatssammlungen, Johanneum, Grünes Gewölbe, Gemäldegalerie in Dresden' sale, Berlin, 12 October 1920, lot 110.

Private German Collection, and by descent.

**LITERATURE:**

Rudolph Lepke, Berlin, 12 October 1920 sale catalogue, p. 16 and pl. 6.

Maureen Cassidy Geiger notes that on the surviving pieces recorded in the 1721 Japanese Palace inventory, 'most have the inventory number as well as the symbol '::' drawn in black. The letter 'P' appears to have been added subsequently, sometimes overlaying the four dots as though to obscure this mark, which would suggest that the black-glazed ceramics were marked initially according to the system devised for the Asian ceramics, but this was abandoned quickly in favor of the letter 'P'. In the second 1770 inventory 'only the number and the letter 'P' were used, still drawn in black.' The previous lot bears an inventory number which corresponds to the inventory numbers used for the additional pieces brought to the palace in 1733, but the present kendi clearly bears the inventory number N 64. / ::P. For a discussion of Japanese Palace inventory numbers on black-glazed pieces, see Maureen Cassidy-Geiger, "Eine ganz Neue Art von Porzellan" Die Produkte der Meißener Manufaktur im Stil von Lack', in *Schwarz Porcelain*, Museum für Lackkunst und Schloß Favorite bei Rastatt December 2003 - June 2004 Exhibition Catalogue, English Translation Volume, Munich, 2004, p. 75.





THE PROPERTY OF A LADY

15

**A BÖTTGER WHITE PORCELAIN BEAKER-VASE**  
CIRCA 1713-1715

Modelled by *Johann Jacob Imminger*, of cylindrical flared form with a stepped foot, each side applied with a branch of trailing fruiting vine between bacchallian mask heads above a band of applied stiff leaves (hairline crack and associated chip to rim, six minute chips to footrim, part of one leaf lacking and slight chipping to leaves, underside of base with open firing crack, slight firing crack to two cheeks of mask heads)  
5½ in. (14 cm.) high

£15,000–20,000

US\$23,000–30,000  
€17,000–22,000

For a vase of very similar form of slightly larger size, see Rolf Sonnermann and Eberhard Wächter, *Johann Friedrich Böttger*, Leipzig, 1982, no. 202, and for the applied vine decoration see nos. 176–177. Moulded mask heads of this precise type do not appear to be recorded on other pieces of Böttger porcelain in the literature.

A very similar larger vase from the collection of King Umberto, former King of Italy and formerly a gift to Victor Amadeus II, King of Sardinia, was sold by Christie's Geneva on 7 June 1968, lot 26 and subsequently from the Korthaus Collection sold by Christie's London on 21 September 1992, lot 1. In the 7 June 1968 sale two vases of very similar form applied with roses (lots 24 and 25) were also sold.





THE PROPERTY OF A GENTLEMAN

**\*16**

**A BÖTTGER RED STONEWARE 'EISENPORZELLAN' BOWL**  
CIRCA 1710-15

Of flared form on a short foot, the exterior and upper side of the rim with a slightly bronzed metallic finish to the majority of the surface, the interior with a striated textured matt surface (minute footrim chip)

6¾ in. (16.3 cm.) diam.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Dr. Andreina Torre, and thence by descent.

For a discussion of the subtle decorative technique employed on this bowl, see Malcolm D. Gutter, *Through The Looking Glass: Viewing Böttger And Other Red Stoneware*, San Francisco, 1998, figs. 7 and 8, where a saucer in the author's collection with a metallic finish to the rim and cavetto around a matt centre is illustrated and discussed. It has been argued by some that this type of subtle decoration was in fact the product of inadvertent over-firing, but the precision of the dividing line between the different surfaces would suggest otherwise. Although the metallic finish to the exterior of the present lot does not cover the entire surface consistently, the browner part of the surface still bears a slight sheen and is quite different from the reddish-brown matt interior. This difference, together with the precision of the edge of the metallic finish on the upper side of the rim, supports Gutter's suggestion that these rare pieces were 'intentionally slipped' and 'then fired with great control'.



16

**\*17**

**A BÖTTGER WHITE PORCELAIN TEAPOT**  
CIRCA 1715-20

Of bulbous form with a short conical spout and loop handle, the lower and upper parts spirally-moulded with fluting (chipping to spout and footrim, very minor hairline crack to upper rim)

6½ in. (16.5 cm.) wide

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PROVENANCE:

Dr. Andreina Torre, and thence by descent.



17



**\*18**

**A MEISSEN TEAPOT AND COVER**

CIRCA 1720, THE DECORATION CIRCA 1723-25

Of bulbous form with a short conical spout and a loop handle, the upper and lower parts moulded with silvered acanthus leaves, the body painted in *Eisenrot* in the manner of J. G. Höroldt with Oriental figures at various pursuits, the cover with a band of moulded acanthus leaves about a knop finial (spout slightly reduced and with chipping, some wear to silvering, cover with restored rim chips and finial)  
4¾ in. (11.2 cm.) high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 27 March 1973, lot 24  
Dr. Andreina Torre, and thence by descent.

**\*19**

**A MEISSEN SUGAR-BOX AND COVER**

CIRCA 1722-23

Of squat elongated octagonal form, the body painted with a central continuous landscape with rocks and trees and flocks of birds in flight, the stepped cover painted with *Eisenrot* flowerheads around a central hunting scene with a hound chasing a stag, below a central knop finial (minute footrim chip, tip of finial a replacement)  
4¾ in. (11 cm.) wide

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

Dr. Andreina Torre, and thence by descent.



18



19



20 (detail)

\*20

**A BÖTTGER HAUSMALEREI BOWL**

CIRCA 1715, THE DECORATION ATTRIBUTED TO  
IGNAZ PRESSLER, BRESLAU, CIRCA 1725-30

Potted slightly off-centre, finely decorated in *Schwarzlot* and gilding, the exterior with a continuous scene including Leda and the Swan, two harbour scenes with ships and merchants and Cupid and Venus by a dolphin fountain, the interior with a circular harbour scene (broken into two sections and restuck, two minute rim chips, small restored rim chip with associated hairline crack from rim to base, two small re-touched rim chips nearby)

7½ in. (18 cm.) diam.

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



20



21



**\*21**

**A MEISSEN HAUSMALEREI COFFEE-POT AND COVER**

CIRCA 1723-25, THE DECORATION ATTRIBUTED TO IGNAZ PREISSLER, BRESLAU, CIRCA 1725-30

Of baluster form with a scroll handle, finely decorated in *Schwarzlot* and gilding with an extensive harbour scene with galleons, ships, merchants, bridges, towers and buildings, the foliage of entwined trees flanking the spout and handle, the domed cover with galleons at sea within a scroll border (pot broken through into sections and repaired with two small associated filled losses, minute chip to spout, chipping to finial)

8½ in. (20.7 cm.) high

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

Dr. Andreina Torre, and thence by descent.

The teacaddy and two teabowls and saucers from this service were sold in these Rooms on 28 March 1977, lots 72 and 73. For a teapot decorated in *Eisenrot* and *Schwarzlot* with a very similar scene see Maureen Cassidy-Geiger, *The Arnhold Collection of Meissen Porcelain 1710-50*, London, 2008, p. 623, no. 313.

**\*22**

**A MEISSEN HAUSMALEREI TEABOWL AND SAUCER**

CIRCA 1720-25, THE DECORATION ATTRIBUTED TO IGNAZ PREISSLER, BRESLAU, CIRCA 1725-30

Painted in *Eisenrot* and *Schwarzlot*, the saucer with a seated gentleman attended by a moorish servant and a dog within a *Laub-und-Bandlewerk* border with birds, hounds and surmounted by a basket of fruit, the teabowl with cottages and a cowman and his herd in panels flanked by squirrels perched among scrolls (saucer with restored rim chip at 11 o'clock, teabowl broken and repaired)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

**PROVENANCE:**

Dr. Andreina Torre, and thence by descent.

**\*23**

**A MEISSEN HAUSMALEREI TEABOWL AND SAUCER**

CIRCA 1720-25, THE DECORATION ATTRIBUTED TO IGNAZ PREISSLER, BRESLAU, CIRCA 1725-30

Painted in *Eisenrot* and *Schwarzlot* with traces of gilding, the saucer with a pair of lovers in an extensive landscape within a cartouche surmounted by a basket of fruit and flanked by cornucopiae above scrolls and foliage, the teabowl with galleons and buildings within cartouches flanked by birds among scrolls (restored rim chip to saucer at 2 o'clock, slight rubbing to centre of saucer)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

Dr. Andreina Torre, and thence by descent.



22

23



24

**\*24**

**A PAIR OF MEISSEN HAUSMALEREI PLATES**  
CIRCA 1740, THE MAYER OF PRESSNITZ  
WORKSHOP DECORATION CIRCA 1755

Painted with figures in landscapes with towns and buildings among trees within shaped gilt-edged cartouches, the borders with bands of gilt interlocking calligraphic scrollwork (some rubbing to enamels and gilding)  
8¾ in. (22.2 cm.) diam. (2)

£1,500–2,000 US\$2,300–3,000  
€1,700–2,200

**PROVENANCE:**

Dr. Andreina Torre, and thence by descent.

For a plate from the same service see Gustav E. Pazaurek, *Deutsche Fayence-und Porzellan-Hausmaler*, Leipzig, 1925, Vol. 2, p. 328, no. 284.

**25**

**A MEISSEN HAUSMALEREI TEABOWL AND TWO SAUCERS**

CIRCA 1720, THE DECORATION EITHER CIRCA 1725 OR AT BAYREUTH, CIRCA 1737–50

Painted in the manner associated with *Danhöffer*, the teabowl with an Oriental beside a bird on a continuous terrace with flowering shrubs, one saucer with an Oriental carrying a vase on his head, the other with an Oriental in a long-sleeved robe, both on terraces with flowering plants, the gilt band borders with scrolls and flowerheads (second saucer with section from rim broken in two pieces and repaired, chip to rim, slight rubbing to rims) (3)

£1,200–1,800 US\$1,900–2,700  
€1,400–2,000

It still remains unclear as to whether decoration of this type was executed independently of the factory at Bayreuth by *Danhöffer* or by *Busch*, or if it was produced at the factory. For a full discussion of this subject, see B. Beaucamp-Markowsky, *Europäisches Porzellan, Kataloge des Kunstgewerbemuseums Köln*, Vol. VI, pp. 89–93. Also see S. Ducret, 'Johann Philipp Danhoffer oder Christian Daniel Busch?', *Keramos*, No. 17, 1962, pp. 19–26. A teabowl and saucer, formerly in the Dr. Byrnes Collection, decorated with a figure (on the saucer) very similar to the one illustrated on the right here was sold in these



25





26

**\*26**

**FOUR MEISSEN IMARI SAUCER-DISHES**

CIRCA 1740, BLUE CROSSED SWORDS AND K MARKS FOR KRETSCHMAR, PRESSNUMMERN 20

Painted in underglaze blue, iron-red and gold, the centres with flower-sprays within six small sprays within a border of blue lappets alternating with ogival panels of chrysanthemums, the undersides loosely painted with prunus and peony (slight wear to gilding) 8½ in. (22 cm.) diam.

(4)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

**PROVENANCE:**

Dr. Andreina Torre, and thence by descent.

THE PROPERTY OF A LADY

**27**

**A MEISSEN SELADON-GROUND BALUSTER HOT-MILK-JUG AND DOMED COVER**

CIRCA 1735, BLUE CROSSED SWORD MARK

With an S-scroll handle and knob finial, painted in the Kakiemon-palette with the 'Two Quail' pattern to one side, the other with a stylised spray of Oriental flowers, each within gilt quatrefoil cartouches, the cover similarly decorated with two panels and two purple flowerheads with *Sgraffito* tendrils, the spout and handle painted with loose flower-sprays 6¼ in. (16 cm.) high

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



27



ANOTHER PROPERTY

**28**

**A MEISSEN KAKIEMON OGIVAL  
SUGAR-BOX AND COVER**

CIRCA 1730-32, BLUE CROSSED SWORDS MARK

The lobed ogival base painted with trailing flowering peony and chrysanthemum and two flying insects, the cover similarly decorated below an arched finial edged in gilt and brown lines (cover finial restuck with restoration to stems, interior with two drilled holes to secure finial, holes filled and with related lacquering, cover rim with small chipping and minute flaking to brown line) 4¼ in. (12 cm.) wide

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



THE PROPERTY OF A GENTLEMAN

**\*29**

**A MEISSEN KAKIEMON LOBED  
CIRCULAR DISH**

CIRCA 1740, BLUE CROSSED SWORDS MARK,  
PRESSNUMMER 16

The centre painted with a bird in flight among flowering plants issuing from banded hedges, the border with scattered sprays of *indianische Blumen* alternating with butterflies, brown line rim (very slight rubbing to enamels) 8½ in. (21.5 cm.) diam.

£500-800

US\$760-1,200

€570-900

PROVENANCE:

Dr. Andreina Torre, and thence by descent.



\*30

**A MEISSEN LARGE KAKIEMON LOBED CIRCULAR DISH**

CIRCA 1740, BLUE CROSSED SWORDS MARK, PRESSNUMMER 21 AND INCISED // TO FOOTRIM

The centre painted with the *Koreanische Löwe* pattern, with a flying phoenix and a beetle among plants within a *Sulkowski* ozier-moulded border with sprays of *indianische Blumen* interspersed with insects (three firing blemishes to rim, very slight wear to enamels)  
13½ in. (34.2 cm.) diam.

£700–1,000

US\$1,100–1,500

€790–1,100

**PROVENANCE:**

Dr. Andreina Torre, and thence by descent.



30

THE PROPERTY OF A GENTLEMAN

31

**A PAIR OF MEISSEN KAKIEMON PLATES**

CIRCA 1735, BLUE CROSSED SWORDS MARKS, ONE WITH INCISED E TO FOOTRIM

Each painted with the *Koreanische Löwe* pattern, with a flying phoenix and a beetle among plants within *Sulkowski*-ozier moulded borders with three sprays of *indianische Blumen* interspersed with insects (some wear to enamels)

9¼ in. (23.5 cm.) wide

(2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

A similar plate is illustrated by Rainer Rückert, *Meissner Porzellan*, Munich, 1966, no. 288.



31

32

**A MEISSEN SLOP-BOWL**

CIRCA 1740, BLUE CROSSED SWORDS MARKS, *PRESSNUMMER* 1 TO FOOTRIM AND GILDER'S 2.

Painted in *Schwarzlot* with a continuous harbour scene, with merchants on quaysides among barrels and packages before ships at sail and loading cargo and an island with buildings in the distance, the interior with merchants beside a fire within concentric circles, the interior rim with a band of gilt interlocking *Laub-und-Bandlewerk* (some wear to gilding)  
6¼ in. (16 cm.) diam.

£2,000–3,000

US\$3,100–4,500  
€2,300–3,400



32

THE PROPERTY OF A LADY

33

**A MEISSEN SILVER-MOUNTED BALUSTER MUSTARD-POT AND COVER**

CIRCA 1740–42, BLUE CROSSED SWORDS MARK, GILDER'S C. TO BASE AND COVER, THE CONTEMPORARY FRENCH SILVER MOUNTS WITH *DECHARGE* FOR 1744–50

With a bearded satyr's mask spout and a double scroll handle, one side painted with merchants on a quayside, the other with figures in parkland, within gilt diaper-pattern scrolling quatrefoil cartouches surrounded by scattered sprigs and *deutsche Blumen*, the cover with a continuous scene of merchants and travellers in a landscape below a richly-gilt pinecone finial (ground footrim chip, very minor wear to gilding and enamels)  
6¼ in. (15.9 cm.) high

£2,000–3,000

US\$3,100–4,500  
€2,300–3,400



33



THE PROPERTY OF A GENTLEMAN

34

**TWO MEISSEN TEABOWLS AND SAUCERS**

CIRCA 1735-40, BLUE CROSSED SWORDS MARKS, THE FIRST WITH GILT Z. TO BOTH PIECES, THE SECOND WITH 52. TO BOTH, AN INDISTINCT INCISED MARK TO TEABOWL AND PRESSNUMMER 61 TO SAUCER

Painted with extensive harbour and landscape scenes with grand buildings and merchants and courtiers, above and within double iron-red lines, one saucer with an insect and two sprays of *Holzschmitt Blumen*, gilt rims (one saucer with slight scratching to enamels, slight wear to interior rim of one teabowl) (2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



34



34



THE PROPERTY OF A GENTLEMAN

**\*35**

**A MEISSEN ARMORIAL PLATE FROM THE ST. ANDREW THE FIRST CALLED SERVICE**

CIRCA 1744-45, BLUE CROSSED SWORDS MARK AND PRESSNUMMER 20, RED HERMITAGE INVENTORY NUMBER

Moulded with *Gotzkowsky erhabene Blumen*, the centre painted with a rose and blue flowers, the border centred at the top with the Imperial Russian crowned double-head eagle and with the Badge of the Order of St. Andrew below, with a carnation and an orange flower at the sides, the rim gilt with a diaper and egg and dart pattern border (minor small chip to interior edge of footrim)  
9¼ in. (24.8 cm.) diam.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**PROVENANCE:**

Given by King August III of Poland to Elizabeth I Petrovna of Russia Dr. Andreina Torre, and thence by descent.

This service was given by the Saxon Elector Friedrich August II (King August III of Poland) to Elizabeth I Petrovna on the occasion of the marriage of her nephew, Grand Prince Peter Fedorovich, later Peter III, to Sophie-Auguste von Anhalt-Zerbst, later Catherine II Alekseevna (Catherine the Great, Empress of Russia 1762-1796).

Some 440 pieces of the service are listed in an inventory (dated 5 November 1745) of chattels belonging to the Imperial household of St. Petersburg, and 145 pieces are still in the Hermitage. For another plate and a discussion of the service see D. Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts, Katalog der Sammlung Hoffmeister*, Hamburg, 2000, Vol. II., pp. 546-547, no. 363 and pp. 572-574. See also U. Pietsch, *Frühes Meissener Porzellan Sammlung Carabelli*, Munich, 2000, p. 264, no. 135, and R. Rückert, *Meissener Porzellan*, Munich, 1966, no. 482.

The Order of St. Andrew, the highest of all Russian Imperial Orders, was founded in 1698 by Peter the Great, and the cross is a simplified version of the Order's badge; depicted without the black double-headed eagle that usually accompanies it, and St. Andrew is also depicted without a halo. The letters at each end of the cross, S, A, P and R are an abbreviation of *Sanctus Andreas Patronus Russiae*.

A plate from the service was sold in these Rooms on 6 November 2008, lot 231, and another on 13 December 2001, lot 666.





THE PROPERTY OF A LADY

36

**A MEISSEN ARMORIAL LARGE DISH FROM THE SWAN SERVICE**

CIRCA 1738-1739, BLUE CROSSED SWORDS MARK,  
DREHER'S III TO FOOTRIM AND QUARTERED CIRCLE

Modelled by J.J. Kändler with two swans and a heron among bulrushes, waves, fish and shells, a small hut to the far left, below a heron in flight above against a spirally-radiating shell-moulded ground, the border centred with the Brühl coat-of-arms with lion supporters and with scattered sprays and sprigs of *indianische Blumen*, within a shaped gilt-dentil rim (restoration to rim at 5 and 9 o'clock, very slight flaking to enamels, some small firing faults to surface) 13 $\frac{3}{4}$  in. (34 cm.) wide

£18,000-25,000

US\$28,000-38,000

€21,000-28,000

The Swan service was made for Heinrich Graf von Brühl (1700-1763), Prime Minister of Saxony and Director of the Meissen factory from 1733-63. Count Brühl commissioned the service in 1737 on the occasion of his marriage to Maria Anna Franziska von Kolowrat-Krakowska. The moulded decoration (a play on the word Brühl, meaning 'watery') was carried out by J.J. Kändler with the assistance of J.F. Eberlein, and Kändler began work on the larger pieces for the service in the summer of 1737. It would appear to be the largest service produced in the 18th century and Rainer Rückert (*Meissen Porzellan 1710-1810*, Munich, 1966, p. 118) estimates its original size to have been between 2,200 and 2,400 pieces. For a full discussion of the service see Exhibition Catalogue, *Schwanen service Meissener Porzellan für Heinrich Graf von Brühl*, Dresden, 2000, and a dish of similar size is illustrated on p. 158, no. 27.



THE PROPERTY OF A GENTLEMAN

37

**A MEISSEN GOLD-MOUNTED SNUFF-BOX AND COVER**  
CIRCA 1745, THE MOUNTS CONTEMPORARY

Of ribbed, tapering hod-shaped form, the front finely painted with a pair of lovers seated on a stone terrace decorated with flowers and a medallion, set against rockwork and accompanied by three sleeping putti, all sheltered by a circular blue tent with sides drawn up by ropes below a tasselled red and yellow canopy pendant from the gilt foliate border, the reverse with a huntsman and two hounds clambering over rocks in a wooded landscape, the cover with a vignette of lovers beside a river in a rocky forested landscape, the interior of the cover with two ladies and a gentleman seated and standing before an obelisk in parkland, the base with a purple *camaïeu* harbour scene, the interior of the box richly gilt (hairline crack to reverse, slight wear to gilding) 2½ in. (6.3 cm.) long overall

£25,000–40,000

US\$38,000–60,000

€29,000–45,000

For an example of a snuff-box of the same form, and also bearing a scene of figures raised on a terrace below a tented canopy, see Barbara Beaucamp-Markowsky, *Boîtes en Porcelaine*, Fribourg, 1985, pp. 104, no. 72.









38

THE PROPERTY OF A LADY

38

**A MEISSEN COPPER-GILT-MOUNTED SNUFF-BOX AND COVER**  
19TH CENTURY, BLUE K.P.M. / CROSSED SWORDS MARK TO BASE  
OF INTERIOR

Of slightly flattened oval form, the exterior and interior of the cover painted with harbour scenes with merchants on quaysides among barrels and packages, the upper part of the box with a band of *ombrierte* gilt foliage scrolls divided by six oval panels painted in *purpurmalerei* with harbour scenes, the lower part moulded with gilt-edged purple-lustred fluting, the underside with a further harbour scene (slight chip to rim of box at back below mount)  
2 3/4 in. (7 cm.) wide overall

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

39

**A MEISSEN SILVER-GILT-MOUNTED ETUI**  
19TH CENTURY

Of cylindrical form, painted in the manner of *J.G. Stadler*, the body with Oriental figures standing on gilt diaper lustre panels and with puce dot-ornament panels and lustred shells, each supported on iron-red scrolls enclosing pale-blue panels and issuing leaves, the end with a *mons*, the cover with slender lustred panels crossed over a flowerhead on the end, the sides with iron-red scrolls and pendant husks (very slight wear to gilding and enamels)  
3 3/4 in. (9 cm.) long

£700–1,000

US\$1,100–1,500

€790–1,100



39

VARIOUS PROPERTIES

40

**A MEISSEN COPPER-GILT-MOUNTED SNUFF-BOX**  
CIRCA 1750

Of shaped rectangular *bombé* form, the cover moulded with Apollo in a horse-drawn chariot among clouds and rays within a *rocaille* cartouche, the base with a harp, lyre and a leafy branch within a similar cartouche, the sides with *rocaille* panels, the interior of the cover finely stippled, perhaps by *Johann Jacob Wagner*, with a scantily draped Danaë reclining on a bolster in an interior, her elderly maid at her side and holding out her apron to catch the shower of gold coins raining down from Zeus appearing among clouds at the window (some slight scratching to glaze on underside of base)  
3 1/4 in. (8.2 cm.) wide

£8,000–10,000

US\$12,000–15,000

€9,000–11,000

A snuff box of similar form painted on the interior with Apollo and Daphne was sold by Christie's Geneva on 2 October 1969, lot 44 and again on 12 November 1976, lot 162. Another example with a view of Albrechtsburg was sold in these Rooms on 2 March 1992, lot 39. No other examples of this form appear to be recorded. A companion form decorated in relief with Venus in her chariot is illustrated Rainer Rückert, *Meissener Porzellan, 1710-1810*, Munich, 1966, no. 815.

The factory records make frequent mention of Wagner's skill as a *miniaturmahler*, and in particular of his role as a painter of covers for snuff-boxes. The scene of Danaë and the Shower of Gold bears some similarities in terms of composition to Titian's Danaë series of at least five oil paintings completed between 1553 and 1556.





40



41

**A MEISSEN FIGURE OF A HUNTSMAN**

CIRCA 1740, BLUE CROSSED SWORDS MARK TO REVERSE, INCISED I,  
BLACK INK INVENTORY NUMBER VC=445

Modelled by *J.F. Eberlein*, wearing a gilt-edged black tricorne hat, a white coat with gilt-edged green cuffs and a gilt-edged green waistcoat, with a fur satchel behind him, holding a musket and standing before a tree-stump on a circular mound base applied with flowers and foliage (restored through neck, to hat, right arm, hem of coat and hound's right ear, some wear to musket, retouching to gilding and to chipped foliage on base)

7 in. (17.7 cm.) high

£2,500–3,500

US\$3,800–5,300

€2,900–3,900



41

42

**A MEISSEN FIGURE OF A DANCING LADY**

CIRCA 1745, TRACES OF BLUE CROSSED SWORDS MARK AT BACK,  
*PRESSNUMMER 10*

Modelled by *J.J. Kändler* in dancing pose, holding out her apron and pointing her toe, wearing a yellow-edged grey hat, yellow-edged blue jacket, pink skirt and Oriental-flowered apron, on a scroll-moulded mound base applied with flowers and foliage and enriched in gilding (restoration to hat, three right fingers and tip of left index finger lacking, slight chips to extremities)

7¼ in. (18.5 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



42

For a comparable example see Rainer Rückert, *Meissner Porzellan 1710-1810*, Munich, 1966, no. 1008.



43

**A MEISSEN SWEETMEAT-DISH AND COVER MODELLED AS A TURK**  
CIRCA 1745, BLUE CROSSED SWORDS MARK TO REVERSE OF BASE

Modelled kneeling supporting an oval ogee-formed basket, wearing a dark-brown turban with a gold plume, a white robe with pink and green sashes, a yellow under-garment, brown trousers and yellow shoes, on a rocky shaped oval base applied with flowers (restored through neck, to right thumb and sword, scattered restored and retouched chipping to applied flowers and leaves, some rubbing and retouching to gilding, basket cracked across and restuck, rim chip to cover, slight chipping to finial)

6½ in. (16.5 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



43

44

**A MEISSEN BOUQUETIERE FIGURE**

CIRCA 1745

Modelled seated on rockwork holding a pierced oval basket, wearing a black headscarf and bodice, a turquoise and pink striped skirt, her apron painted with *indianische Blumen*, on a shaped rocky base applied with flowers and foliage (handles of basket lacking, both hands and right foot restored, slight chipping to extremities and applied leaves, some rubbing to black enamel and gilding)

8 in. (20.3 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



44



45

45

**A MEISSEN FIGURE OF A BLACKAMOOR**  
CIRCA 1745, FAINT BLUE CROSSED SWORDS MARK

Modelled by *P. Reinicke*, standing wearing a white headdress, a yellow robe with *indianische Blumen* tied with a blue sash and a puce underskirt, on a rocky shaped circular base applied with flowers and foliage (both hands cracked and restored, basket of lemons lacking, one blue flower restored to base, chipping to edge of headdress and applied leaves and flowers)  
5¾ in. (14.6 cm.) high

£1,800–2,500

US\$2,800–3,800  
€2,100–2,800



46

THE PROPERTY OF A GENTLEMAN

\*46

**A NYMPHENBURG GROUP OF 'DER LAUSCHER AM BRUNNEN'**  
LATE 18TH CENTURY, IMPRESSED SHIELD MARK, INCISED 43

After the model by *Franz Anton Bustelli*, with a reclining youth in a striped lilac jacket, blue hose and lilac breeches peeping round a rococo fountain at a girl washing, his companion in an iron-red bodice and skirt with blue rosettes, on a grasswork base with a puce and gilt scroll (putto lacking from top of fountain, his legs, her right wrist, top of fountain and part of base restored, some slight repairs and chipping to extremities)

6¾ in. (17 cm.) high

£2,000–3,000

US\$3,100–4,500  
€2,300–3,400

**PROVENANCE:**

Dr. Andreina Torre, and thence by descent.

**LITERATURE:**

Alfred Ziffer, *Nymphenburger Porzellan, Sammlung Bäuml*, Schloss Nymphenburg, Munich, Museum Catalogue (Stuttgart, 1997), p. 48, where the present group is mentioned in the note for no. 64.

See Alfred Ziffer, *Ibid.*, p. 47, no. 64 for a similar example in the white, and where his list of other known examples shows how few coloured examples of this model exist. Another coloured example of this group was sold in these Rooms on 28 March 1977, lot 173.



\*47

**A MEISSEN ORMOLU-MOUNTED GROUP OF LOVERS**

CIRCA 1745, THE ORMOLU 18TH CENTURY, PROBABLY FRENCH

Modelled by J.J. Kändler, with a couple seated on a mound embracing, the lady wearing a yellow-lined pink cloak with *indianische Blumen*, her companion in a turquoise jacket with *Sgraffito* decoration and black breeches with red braiding, the base applied with flowers and foliage, mounted on a rococo-scroll ormolu base with flowers and rockwork (her left leg a porcelain replacement, her right index finger lacking, right thumb and middle finger restored, restoration to edge of his jacket, his left leg repaired at knee, chipping to flowers and foliage)

7 $\frac{7}{8}$  in. (19.5 cm.) high

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

**PROVENANCE:**

Dr. Andreina Torre, and thence by descent.



ANOTHER PROPERTY

48

**A MEISSEN MODEL OF A PUG-DOG**

CIRCA 1760

Naturalistically modelled seated on its haunches, wearing a pink collar inscribed with the interlaced *CA* monogram and applied with black bells, on a blue-ground rectangular cushion painted with puce flowerheads suspended from a green ribbon, each corner moulded with a gilt tassel (chipping to right ear and tip of tail, slight wear to edge of gilt cushion and tassels)

2¼ in. (5.7 cm.) high

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

After Freemasonry was suppressed by the Pope in 1738, Clemens August of Bavaria (1700-1761), Archbishop Elector of Cologne, founded an alternative pseudo-masonic order in Germany and Sweden to provide members with a legitimate substitute for masonic social rites. Augustus III, King of Poland and Elector of Saxony was the grand-master of the Order in Saxony, and it was active between 1740 and 1782. The pug became a symbol of this new order, or *Mopsorden*. It is probable that the *CA* initials on the dog's collar make a clandestine reference to Clemens August and convey allegiance to the *Mopsorden*. A similar model with the collar inscribed *M.J.R.P.* for Maria Josepha, Queen of Poland and wife of Augustus III, was sold in these Rooms on 3 July 1989, lot 237.



Detail of monogram on collar







49

**TWO MEISSEN MODELS OF BOLOGNESER HOUNDS**

CIRCA 1765-70, BLUE CROSSED SWORDS AND DOT MARKS, INCISED 1263 TO ONE

Both modelled sitting up on their haunches, begging, with shaggy coats and long ears, one with grey markings, the other with light brown markings, with grey and brown eyes and grey and black noses (the grey one with one ear broken and restored by head and tail broken in two places and restored, other dog with one ear restored by head and both ears restored at tips, very slight chipping and slight restoration to extremities of both)

10½ in. (26.5 cm.) high

(2)

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

See Carl Arbiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, Berlin, 1959, p. 22, no. 186 for an example in the Porzellansammlung, Dresden.



50

THE PROPERTY OF A GENTLEMAN

**\*50**

**A MEISSEN MODEL OF A FOX  
AND A GERMAN MODEL OF A STAG**

THE FOX CIRCA 1745, THE STAG CIRCA 1765

The fox naturalistically modelled with shaded brown markings eating a chicken (slight chipping to extremities); the stag, recumbent, its head turned to its left with brown markings and black muzzle and hooves (antlers restored)

The fox 4¼ (10.5 cm.) long, the stag 3¾ in. (8.8 cm.) long (2)

£700–1,000

US\$1,100–1,500

€790–1,100

ANOTHER PROPERTY

**51**

**A MEISSEN MODEL OF A RECUMBENT BULL**  
CIRCA 1750, BLUE CROSSED SWORDS MARK

Modelled to the right with its head turned, its forelegs folded beneath him, with pale greyish-brown horns, his incised white coat with pale-brown patches to his head, back and rump, on an oval mound base applied with coloured flowers and foliage (restoration to both horns, small chip to one ear and tip of one hoof, hairline crack to base and haunch, minute chipping to leaves and flowers)

7¼ in. (18.5 cm.) long

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

PROVENANCE:

Dr. Andreina Torre, and thence by descent.

Another example of this model is illustrated by Rainer Rückert, *Meissener Porzellan*, Munich, 1966, p. 286, no. 1172.



51





52

**\*52**

**A MEISSEN GROUP OF CHICKENS, A MEISSEN MODEL OF A HEN AND A COCKEREL AND A THURINGIAN MODEL OF A COCKEREL**  
THE GROUP CIRCA 1755, BLUE CROSSED SWORDS MARK, THE HEN AND COCKEREL CIRCA 1745, THE THURINGIAN COCKEREL CIRCA 1765

The group naturally modelled with a hen and six chicks on a mound base edged with scrolls and gilding (restoration to hen and three chicks); the hen and cockerel naturally modelled, she with grey plumage on a green mound base, he with a red wattle and comb and grey and brown plumage, on a white mound base (chip to her tail and beak, chipping to his tail feathers, wattle and beak); the Thuringian cockerel with an iron-red comb and wattle, speckled breast and yellow and brown plumage on a brown base (chip to beak) The group  $3\frac{1}{4}$  in. (9.5 cm.) long; the hen  $1\frac{1}{2}$  in. (4.2 cm.) high; the cockerel  $2\frac{1}{4}$  in. (5.7 cm.) high; the Thuringian cockerel 2 in. (5 cm.) high (4)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

THE PROPERTY OF A LADY

**53**

**AN ALCORA FAIENCE CRUET-STAND AND TWO BOTTLES**  
LAST QUARTER OF THE 18TH CENTURY, THE STAND WITH MANGANESE A MARK, THE BOTTLES WITH IRON-RED 5/A AND 2/A MARKS

Naturalistically modelled as two cockerels, both to the right, their plumage enriched in orange, blue, manganese and green, their crests and wattles in iron-red, on green mound bases, each initialled 'V' in blue or manganese, seated within a manganese-ground double-compartment basket with a ropetwist handle (one with chipping to aperture, spreading crack across base and tail feather, some footrim chipping to basket, minute chipping to glaze)

$5\frac{1}{2}$  in. (14.3 cm.) high

(3)

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



53





Detail of cup

THE PROPERTY OF A GENTLEMAN

**54**

**A VIENNA CUP AND SAUCER**

CIRCA 1770, BLUE SHIELD MARKS,  
PRESSNUMMER 3 TO CUP AND 24 TO SAUCER

Minutely painted with oval medallions with harbour scenes, magnificent ships with men embarking and disembarking before castles and ruins within gilt lines on a lime green and white-striped ground edged with bands of rope-twist ornament and flower-sprays between gilt rosettes, gilt and black line rims, the cup with entwined branch handle enriched with gilding (minute flakes to enamel or gilding on cup)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



ANOTHER PROPERTY

\*55

**A VIENNA (DU PAQUIER) WHITE  
CANDELABRUM**  
CIRCA 1740

Modelled as a seated musician wearing a tricorne hat, jacket and breeches, playing a guitar on an irregular mound base applied with flowers and leaves and issuing three tree-trunks richly applied with flowers and foliage, two forming candlesticks surmounted with cylindrical gadrooned nozzles (restored through one side of base and branch to right of figure, restoration to some flowers, foliage, left hand and neck of instrument)  
7½ in. (18.8 cm.) high

£3,000-4,000      US\$4,600-6,000  
€3,400-4,500

For a related candelabra see Meredith Chilton (Ed.), *Fired by Passion, Vienna Baroque Porcelain of Claudius Innocentius du Paquier*, 2009, Vol. 3, p. 1335, nos. 471-473.



55

PROPERTY FROM A PRIVATE COLLECTION

56

**A DOCCIA GROUP OF CARNIVAL FIGURES**  
CIRCA 1760, INCISED 44

Modelled with two men standing side by side, each wearing Eastern costume and a carnival mask, the first in an iron-red flowered tunic, blue-striped sash and flowing yellow robe, the other wearing a long red tunic under a puce-striped and flowered robe, the *rocaille*-moulded base heightened in puce (both men with head restuck, one man with restoration to right hand and to section of waist and sleeve at reverse, other with restoration to yellow robe, section of base broken and restored)

4½ in. (10.4 cm.) high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

The Gatti-Casazza Collection (applied paper label), sale Sotheby's, London, 16 October 1979, lot 77.



56



57

**A DOCCIA STAMPINO HEXAFOIL PLATE**

CIRCA 1745, BLUE DUOMO MARK

Decorated with three entwined flowering leafy branches within concentric lines, the border with similar leafy branches within a shaped gadrooned rim

8½ in. (21.6 cm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

**PROVENANCE:**

Anonymous sale, Christie's, Geneva, 30 April 1975, lot 38.

See Arthur Lane, *Italian Porcelain*, London, 1954, pl. 44 for a teapot and cover with similar decoration to the present example and p. 34 where the author states that this style of decoration, painted with the aid of stencils was unique to Doccia. A related but slightly later plate was sold by Christie's Geneva on 17 November 1980, lot 20.



Detail of reverse





**58**  
**TWO DOCCIA TWO-HANDLED FRUIT-COOLERS AND COVERS**  
 CIRCA 1760

Of cylindrical form, painted in enamels and gilding with Oriental flowering branches and scattered sprigs, the shell and scroll handles heightened in iron-red, blue and purple, the domed covers similarly decorated within purple line borders, the finials with gilt-dot ornament (one with chipping to both handles, flat chip to body and hairline crack to cover, other with chip to both handles and slight chipping to footrim, both with slight wear to gilding)

9¼ in. (23.5 cm.) and 8¾ in. (21.2 cm.) high (2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

**PROVENANCE:**

Anonymous sale, Christie's, London, 24 March 1969, lot 130.

**59**  
**A DOCCIA CHOCOLATE-CUP AND SAUCER**  
 CIRCA 1780 OR LATER

Moulded *con basso rilievo istoriato*, the cup with a continuous scene of scantily draped classical female figures on a river bank, including Diana seated with her hounds and a stag, applied with a green and white entwined foliate handle, the saucer with putti holding gilt ribbons supporting flower swags, gilt rims (cup with three restored rim chips and handle restuck, crack running around footrim, very small flat chip to rim of saucer)

£800–1,200

US\$1,200–1,800

€900–1,300

See Francesco Stazzi, *Porcellane Italiane*, Milan, 1964, p.17, col. pl. I, for two similar cups (but with a differing design to the saucers), and Arthur Lane, *Italian Porcelain*, London, 1954, pl. 55A for another chocolate-cup and saucer also with the same handle form but differing saucers. A tea-service in the collection of The Columbus Museum of Art, with mythological moulded scenes and with saucers also decorated with putti holding flower-swags was sold by Christie's, New York East, 23 May 2001, lot 50.



59

60

**A DOCCIA LILAC-GROUND COFFEE-CUP AND SAUCER**

CIRCA 1770

Painted with a version of the Kakiemon palette with stylised Oriental flowers, shrubs and grasses amongst rockwork, within gilt scrollwork rims (minor scratching to enamels)

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

**PROVENANCE:**

Anonymous sale, Christie's, Rome, 17 February 1977, lot 154.

This cup and saucer appears to be a rare combination of ground colour reserved with Kakiemon style panels inspired by Meissen.

61

**A DOCCIA BROWN-GROUND BEAKER**

CIRCA 1760

With a bulbous lower part, waisted centre and slightly everted rim, each side reserved with a panel decorated in the Chinese Export style with an iron-red chrysanthemum and green leaves within a silvered lobed cartouche (minute rim chipping, some rubbing to silver cartouches)

2½ in. (7.3 cm.) high

£800-1,200

US\$1,200-1,800

€900-1,300



60



61



62



62

**A DOCCIA KAKIEMON BEAKER**  
CIRCA 1755

With a slightly everted rim, painted in the Kakiemon palette with flowering Oriental shrubs, ferns and grasses (minor footrim chipping)  
2 7/8 in. (7.3 cm.) high

£700–1,000

US\$1,100–1,500

€790–1,100

63

**TWO DOCCIA COFFEE-CUPS AND SAUCERS AND A TEABOWL AND SAUCER**  
CIRCA 1760

The two coffee-cups with ear-shaped handles, the teacup with an arched handle, each painted with figures in landscapes *alla Sassonia* within quatrefoil gilt-scroll cartouches enclosing purple panels issuing iron-red scrolls, within gilt-line rims (very minor wear to enamels and flaking to gilt rims) (3)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400





THE PROPERTY OF A GENTLEMAN

64

**A CAPODIMONTE (CARLO III) COFFEE-POT  
AND COVER**

CIRCA 1747-52, BLUE FLEUR-DE-LYS MARK

Of baluster form, gilded in the style of the *Seuter* Workshop at Augsburg with huntsmen and hounds chasing stags flanked by trees and palms in landscape vignettes on scroll and trelliswork supports, the scroll handle richly gilt, the scroll spout with scroll and flowerhead ornament, gilt rims, the domed cover with two birds perched in branches beneath a tapering knob finial (slight chip to footrim of pot, minute flake to handle, finial restuck and two chips to rim of cover, wear to rim of cover, slight wear to gilding on spout)

7¼ in. (19.7 cm.) high

£25,000-40,000 US\$38,000-60,000  
€29,000-45,000

A teapot and cover from the same service was sold in these Rooms on 24 May 2011, lot 59.

For a full discussion of this type of decoration at Capodimonte, see Angela Carola-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, pp. 130-134.



65

**A CAPODIMONTE CUP AND SAUCER**

CIRCA 1747-52, BLUE FLEUR-DE-LYS MARKS

Gilded in the style of the *Seuter* Workshop at Augsburg with hounds and a stag flanked by trees and palms in landscape vignettes on scroll and trelliswork supports, the gilt borders with pendant and scroll ornament, the angular handle and interior of the cup richly gilt (two small chips to rim of cup, some wear to gilt rim of cup, slight chipping to footrim of saucer)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

This cup and saucer is from the same service as the previous lot and the teapot and cover sold in these Rooms on 24 May 2011, lot 59.



PROPERTY FROM A PRIVATE COLLECTION

66

**A CAPODIMONTE (CARLO III) TEABOWL AND SAUCER**  
CIRCA 1750, GILT FLEUR DE LYS MARKS

Probably painted by *Giovanni Caselli*, the cup with a continuous battle scene with classical warriors on horseback and wielding lances and swords, the saucer with two soldiers in 18th century dress standing at rest with a horse before a water fountain and obelisk, a hilltop town in the distance, the rim with a gilt palmette, flowerhead and scrollwork border (teabowl with small restored rim chips and chip to footrim, saucer with small firing crack to rim)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

**PROVENANCE:**

The Stanniforth Collection (according to paper label attached to the base of the saucer)

Anonymous sale, Christie's, Geneva, 20 November 1970, lot 467.

**EXHIBITED:**

Manchester, Museum Art Treasures Exhibition, 1857 (according to paper label printed and inscribed Stanniforth)

**LITERATURE:**

Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 – April 1987, Naples, 1986, p. 127, no. 70.

See A. Caròla-Perrotti, *Ibid.*, p. 127, no. 70 where the author compares the teabowl and saucer to a service in the Victoria and Albert Museum which is painted with classical soldiers on each of the pieces (rather than soldiers in 18th century dress, as in the case of the saucer in the present lot) and with very similar gilt borders. A coffee-pot and cover and teapot and cover from the service in the Victoria and Albert Museum service are illustrated by Arthur Lane, *Italian Porcelain*, London, 1954, pl. 66 and 67 c.



66



67



67

**A CAPODIMONTE (CARLO III) TEACUP AND SAUCER**  
CIRCA 1750, BLUE FLEUR DE LYS MARK TO SAUCER

Painted in the Meissen style, in the manner of *Klinger* with scattered butterflies and insects, the saucer with a dragon-fly, the cup with shading to each insect, with gilt scrollwork and diaper-pattern panel borders (cup with small retouched rim chip, saucer with slight chipping to rim)

£6,000–8,000

US\$9,100–12,000  
€6,800–9,000

For a full discussion of entomological decoration on Capodimonte porcelain see Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, pp. 140-141, and for an engraving including a dragon-fly see p. 143. See also Caròla Perrotti, *Ibid.*, pl.XXIX (1,9) for a part tea-service with entomological decoration and similar borders.

68

**A PAIR OF CAPODIMONTE (CARLO III) TEACUPS AND SAUCERS**  
CIRCA 1750, BLUE FLEUR DE LYS MARKS

Each with a gilt double-scroll handle, painted *en puce camaïeu* with *Commedia dell'Arte* figures after *Watteau* within gilt-scroll and pendant rims (restored chipping to rims, one handle restuck, one with section of rim restuck with associated hairline crack, some further chipping to rims) (2)

£4,000–6,000

US\$6,100–9,000  
€4,500–6,700



68



68



69

69

**A CAPODIMONTE TWO-HANDLED WINE-COOLER**  
CIRCA 1755

Probably modelled by *Giuseppe Grici*, of ogee form on a spreading circular base and with a slightly flared scroll-moulded rim, the body moulded with overlapping vertical straps above wave moulding, the stepped foot tied with blue bands, the branch handles and rim entwined with vine and black and white grapes, the rim moulded above the handles with rococo scroll cartouches (restoration to both handles, chipping and restoration to some leaves and fruit, two extended firing cracks to rim)

11 in. (28 cm.) high

£16,000–25,000

US\$25,000–38,000

€18,000–28,000

**PROVENANCE:**

Anonymous sale, Christie's, London, 24 March 1969, lot 159.

**EXHIBITED:**

Naples, Museo Archeologico Nazionale, December 1986 – April 1987, no. 93.

**LITERATURE:**

Francesco Stazzi, *Capodimonte*, Milan, 1972, p. 216, no. 3 where it is illustrated in reverse.

Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743–1806*, Naples, Museo Archeologico Nazionale, December 1986 – April 1987, Naples, 1986, no. 93.

A similar example is in the Hispanic Society of America, New York, see Oreste Ferrari, *Porcellane del Settecento*, Milan, 1966, p. 131 and Alice Wilson Frothingham, *Capodimonte and Buen Retiro Porcelains, Period of Charles III*, New York, 1955, fig. 18. A white example on a different base was sold in these Rooms on 20 October 1975, lot 33.

70

**A CAPODIMONTE (CARLO III) GROUP OF GRAPE HARVESTERS**  
CIRCA 1755–59, INCUSO FLEUR DE LYS MARK

Modelled perhaps by *Giuseppe Grici*, with a man half-seated and twisting around upon a gilt-edged pillar, holding aloft a bunch of grapes, wearing flowered and striped clothes, his female companion turning towards him, standing beside a barrel of grapes and holding a branch of fruiting vine in her arms, wearing a yellow hat and a patterned white dress, the rockwork base applied with trailing vines (restoration to base, lower part of pillar and applied vines and fruit, both figures with restoration to neck, feet and hats, his raised arm and left leg restored)

9½ in. (24.2 cm.) high

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

**PROVENANCE:**

E.L. Paget Collection, no. 51 (according to the paper label attached to the base).

Anonymous sale, Christie's, Rome, 29 November 1989, lot 291.







71

**71**  
**A NAPLES (REAL FABBRICA FERDINANDEA)**  
**CHOCOLATE-CUP**

CIRCA 1775, RED CROWNED FRF MARK

With an angular handle, painted with two flower-sprays below a gilt dentil border to the rim (slight flaking to gilding around upper rim and handle)  
 2½ in. (6.7 cm.) high

£600-800

US\$910-1,200  
 €680-900



This cup is a rare example of soft-paste porcelain from the earlier years of the Real Fabbrica Ferdinanda factory's production.

71 (detail of mark)



72



72

**A NAPLES (REAL FABBRICA FERDINANDEA) COFFEE-CAN AND SAUCER**

CIRCA 1790, BLUE CROWNED N MARKS, INCISED MARK TO CUP

The cup painted with Marsia and Olimpo, the saucer with the Centaur Chirone instructing Achilles, each enclosed by a gilt square or circular frame embellished with blue entwined ribbon and gilt dot ornament, the reserve with pink-ground and gilt-line bands and a border of blue arches enclosing gilt triangles to the rim (very fine glaze hairline crack to cup, some minute wear to gilding)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

**PROVENANCE:**

Anonymous sale, Christie's, London, 2 February 1976, lot 49.

The subject matter for both scenes is taken from wall paintings in the Basilica at Herculaneum. The scene with Chiron and Achilles was initially discovered in November 1739, and the scene with Marsia and Olimpo in 1760, when more in depth work on revealing the paintings began. For illustrations of the original wall paintings and Naples biscuit figure groups depicting corresponding subject matter (and dating to the same period as the present coffee-can and saucer), see Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, pp. 433-436, nos. 363, 364, 365 and 367.



73

**A NAPLES (REAL FABBRICA FERDINANDEA) COFFEE-POT AND A COVER AND SUGAR-BOWL AND COVER**

CIRCA 1790-1800

The coffee-pot moulded with a bearded satyr mask spout and applied with a gilt serpent handle, painted with a dancing maiden within a square gilt frame with a foliate motif to each corner within gilt flower and leaf borders below a brown-line rim, the cylindrical sugar-bowl on three paw feet, decorated with three gilt frames each enclosing a dancing nymph between similar borders (firing crack to base of coffee-pot, sugar-bowl with crack to one foot and flat chip to rim of cover, slight wear to gilding)

The coffee-pot 10% in. (27.6 cm.) high

(3)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**PROVENANCE:**

Anonymous sale, Christie's, London, 5 October 1987, lots 70 and 71.

The three dancing figures on the sugar-bowl are inspired by three of fifteen wall painting fragments discovered at the Villa di Cicerone in Pompeii, and now in the Archaeological Museum, Naples. For an illustration of all fifteen fragments see Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, p. 335, no. 262 a-c, where she discusses their influence on the decorative schemes of neoclassical taste in the late 18th and early 19th centuries.



73



74

74

**A NAPLES (REAL FABBRICA FERDINANDEA) FIGURE OF A MAN**  
CIRCA 1790-1800, INCISED *Aniello* TO BASE

Modelled standing by a tree-stump, wearing a blue cloth hat, puce striped scarf, yellow waistcoat, red sash and green breeches (some discolouration to glaze, base with several unglazed patches to edge)  
4¾ in. (12.4 cm.) high

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

LITERATURE:

Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, pp. 547-548, no. 536 and 536 b.



74 (detail of incised base)



75

75

**A NAPLES (REAL FABBRICA FERDINANDEA) WHITE FIGURE**  
**OF A GENTLEMAN**

CIRCA 1790-1800, BLUE N MARK

Modelled standing wearing contemporary dress, holding a cloth bag in his right hand and his hat in his left hand, on a circular rockwork base (firing crack through left wrist)  
6¾ in. (17.1 cm.) high

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

For a coloured example of this figure, together with his female companion see Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, col. pl. LXXXVII.



76

**A NAPLES (REAL FABBRICA FERDINANDEA) FAMILY GROUP**  
CIRCA 1790-1800, TRACES OF BLUE CROWNED N MARK

Modelled with a mother and father with a boy standing between them, wearing contemporary dress and with a spaniel seated at their feet, on an oval rockwork base washed in greens and browns (all three figures probably broken through and restuck with associated restoration to boy's right arm, right hand, legs and brim of hat, to mother's waist and arms, to father's legs, coat and tree-stump support and to dog's neck and back)

7¼ in. (18.4 cm.) high

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

**PROVENANCE:**

Anonymous sale, Christie's, Rome, 9 May 1990, lot 258.

This group is from a series of groups which were developed by the factory in the late 18th century as an alternative to the classical figures for which the factory was well known. For a discussion of these groups which depict a variety of people from contemporary Neopolitan society, see Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, Chapter IV.2., pp. 524-556.



76

77

**A NAPLES (REAL FABBRICA FERDINANDEA) FIGURE OF A LADY**  
CIRCA 1775, BLUE CROWNED FRF MARK

Modelled *Francesco Celebrano*, standing wearing classical robes edged with green and puce stripes and a gilt border, her head partially covered, holding a puce book embellished with gilt scrollwork and inscribed *ISTOR. / T.I.*, on a green-washed circular plinth base edged with a gilt band and a blue band (firing crack to neck, restoration to right foot, small chips to edge of base)

12 in. (30.5 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**PROVENANCE:**

Anonymous sale, Christie's, Rome, 20 March 1989, lot 207.



77

78

**A VENICE (COZZI) TEABOWL AND SAUCER**

CIRCA 1765-70, TEABOWL WITH GILT ANCHOR MARK, SAUCER WITH RED ANCHOR MARK

Each piece painted in iron-red, the teabowl with two classical maidens, one holding a bow, accompanied by putti, the reverse with flowers and foliage issuing from *rocaille* and scattered insects, the saucer with a scantily clad maiden, perhaps Venus, reclining against a shell amongst waves, accompanied by a putto in flight below a shell *rocaille* with a pendant string of pearls, the rims with a gilt-scroll border edged in iron-red, gilt-line rims (teabowl with two small rim chips)

£2,500–3,500

US\$3,800–5,300  
€2,900–3,900**LITERATURE:**Giuseppe Morazzoni, *Le Porcellane Italiane*, Milan, 1960, Vol. I, pl. 38a.

78

79

**A VENICE (COZZI) BALLOONING SUBJECT TEABOWL AND SAUCER**

CIRCA 1784-90, IRON-RED ANCHOR MARK AND INCISED X TO TEABOWL, IRON-RED ANCHOR MARK AND INDISTINCT UNDERGLAZE-BLUE MARK TO SAUCER

Each painted with a vignette of ladies and gentlemen at various pursuits in a landscape with trees and mountains in the distance, a red and yellow striped balloon in flight above them, within gilt-edged rims (teabowl with small rim chip and two hairline cracks)

£2,000–3,000

US\$3,100–4,500  
€2,300–3,400

Joseph-Michel Montgolfier (1740-1810) and Jacques-Étienne Montgolfier (1745-1799), brothers from a family of paper manufacturers, were the inventors of the montgolfière-style hot air balloon. After several years of experiments the brothers succeeded in launching the first manned ascent, probably on 15th October 1783, carrying Étienne. This first success was rapidly followed by attempts by others, with the first free flight by humans being made by Pilâtre de Rozier on 21st November 1783. The early flights caused a sensation and numerous engravings commemorated the events, which in turn inspired a fashion for furniture, clocks and ceramics decorated with a ballooning theme.



79



80

**A VENICE (COZZI) COFFEE-CAN AND SAUCER**

CIRCA 1785, IRON-RED ANCHOR MARKS

Painted by the *maestro delle vele* painter with merchants before ships in harbour scenes, within puce scrollwork cartouches entwined with leafy branches issuing fruit, gilt-edged rims (minor rim chipping to cup)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

**PROVENANCE:**

Anonymous sale, Sotheby's, London, 3 March 1969, lot 62.

**LITERATURE:**

Francesco Stazzi, *Le Porcellane Veneziane di Geminiano e Vincenzo Cozzi*, Venice, 1982, p. 212, col. pl. XXXIII.

See Francesco Stazzi, *Le porcellane veneziane di Geminiano e Vincenzo Cozzi*, Venice, 1982, p. 235, pl. 60 for another example by the master of the sails painter.



80

81

**A VENICE (COZZI) COFFEE-CAN AND SAUCER**

CIRCA 1785, IRON-RED ANCHOR MARKS

The can with a scroll handle, painted with a traveller in the foreground and soldiers on horseback before grand city buildings in the distance, the saucer with two soldiers and their horses in a landscape with figures in the distance, the reserve with scattered fruit and insects, gilt-edged rims (the saucer with two hairline cracks)

£2,500–3,000

US\$3,800–4,500

€2,900–3,400

See Francesco Stazzi, *Le Porcellane Veneziane di Geminiano e Vincenzo Cozzi*, Venice, 1982, p. 210, col. pl. XXX for a related cup and saucer.



81



82

# THE PROPERTY OF A GENTLEMAN

\*82

## A NORTH ITALIAN MINIATURE FIGURE OF A LADY

CIRCA 1775, PERHAPS COZZI

Modelled seated and holding a basket of fruit, wearing a yellow bodice and iron-red striped skirt, on an extensive rockwork base beside a long scroll enriched in purple and moulded with ovolo ornament (restoration to her right arm and broken across front of base and repaired, two leaves lacking) 2¼ in. (5.8 cm.) high

£400-600

US\$610-900

€450-670

### PROVENANCE:

Dr. Andreina Torre, and thence by descent.

For the companion figure, see *Raccolta di Porcellane Marino Nani Mocenigo*, Venice, 1961, p. 19, no. 2 (illustrated on the front cover) for a figure emblematic of Astrology on a very similar type of base and of the same dimensions.

\*83

## AN ITALIAN CIRCULAR PORTRAIT MEDALLION

1797, PERHAPS LE NOVE

Of Ercole III, Duke of Modena, Reggio and Mirandola in relief on a brown ground inscribed in gilt relief *HERCULES. III. MVT. REG. MIR. DVX. FVISTI. DVX. ES. DVX. ERIS.* 1797 B.M., in a contemporary gilt-metal frame 3 in. (7.5 cm.) diam.

£500-800

US\$760-1,200

€570-900

### PROVENANCE:

Dr. Andreina Torre, and thence by descent.

\*84

## A PAIR OF VENICE (COZZI) PLATES

CIRCA 1770, IRON-RED ANCHOR MARKS

Of tobacco leaf type, painted in colours with large fleshy overlapping leaves and flowers, the upper part with sprays and sprigs of iron-red and pink flowers within gilt line rims (very slight wear to enamels) 10½ in. (26.5 cm.) diam. (2)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

### PROVENANCE:

Dr. Andreina Torre, and thence by descent.

For a similar example see Francesco Stazzi, *Porcellane Italiane*, Milan, 1964, pl. XIX. See also Francesco Stazzi, *Le Porcellane Veneziane di Geminiano e Vincenzo Cozzi*, Venice, 1982, p. 222, pl. 17 for a similar oval serving dish.



83





84

PROPERTY FROM A PRIVATE COLLECTION

**85**  
**TWO VENICE (COZZI) TEABOWLS**  
**AND SAUCERS**

CIRCA 1770, IRON-RED ANCHOR MARKS,  
OBLITERATED ON ONE TEABOWL, INCISED  
CROSSES TO TEABOWLS

Painted with buildings and ruins in  
landscape vignettes among scattered sprigs  
of flowers, the borders with gilt scrollwork  
and pendants, gilt line rims (one teabowl  
with rim chip and hairline crack, other with  
cracked chip, one saucer with hairline crack  
to rim) (2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

Six teabowls and saucers from the same service  
were sold by Christie's Geneva on 3 December  
1982, lots 39-41. See Francesco Stazzi, *Le*  
*Porcellane Veneziane di Geminiano e Vincenzo*  
*Cozzi, Venice, 1982, p. 210, col. pl. XXIX.*



85

86

**CHRISTIAN FRIEDRICH ZINCKE (ANGLO-GERMAN, 1683/84-1767)**

A young lady, in *décolleté* pink dress with white underdress,  
long fair hair  
enamel on copper  
oval, 1¼ in. (43 mm.) high, gilt-metal mount with brooch pin

£1,500-2,500

US\$2,300-3,800  
€1,700-2,800



86



87

87

**GERVASE SPENCER (BRITISH, 1715-1763)**

A young gentleman, in blue velvet coat, white stock, curling brown  
wig enamel on copper  
oval, 1½ in. (40 mm.) high, gold frame, the reverse chased and  
embossed with monogram RMG on frosted ground

£800-1,200

US\$1,200-1,800  
€900-1,300

88

**CHRISTIAN FRIEDRICH ZINCKE (ANGLO-GERMAN, 1683/84-1767)**

A young gentleman, in blue velvet coat, knotted white cravat, long  
powdered wig  
enamel on copper  
oval, 1¼ in. (44 mm.) high, gold frame

£1,000-1,500

US\$1,600-2,300  
€1,200-1,700

PROVENANCE:

Sotheby's, London, 26 March 1973, lot 54.



88





89

89

**HENRY BONE, R.A. (BRITISH, 1755-1834)**

King George IV (1762-1830) when Prince of Wales, in double-breasted brown coat, white knotted cravat, wearing the breast-star of the Order of the Garter; sky background  
signed on the obverse 'HBone' (mid-left) and signed, dated and inscribed on the counter-enamel 'H.R.H. the / Prince of Wales. / London 1809 / Painted by H.<sup>r</sup> Bone ARA / Enamel painter in Ordinary / to His Majesty and Enamel / painter to His RH. the / Prince of Wales'  
enamel on copper  
oval, 2¼ in. (58 mm.) high, gilt-metal mount

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

This miniature derives from a portrait by Thomas Phillips painted in 1806. Versions of the Bone copies date from 1806 to 1812 and three which are identical to the present portrait are in the British Royal Collection (see R. Walker, *The Eighteenth and Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, pp. 277 and 280, nos. 753 and 755, and V. Remington, *Victorian Miniatures in the Collection of Her Majesty The Queen*, London, 2010, I, p. 77, no. 110).

THE PROPERTY OF A LADY

90

**JOHN HASLEM (BRITISH, 1808-1884)**

King Edward VII (1841-1910), when Prince of Wales, in black coat and waistcoat, cravat with pearl stick-pin, pink and white flowers in his buttonhole  
enamel on gold  
oval, 2 in. (52 mm.) high, silver-gilt frame

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Christie's, London, 15 May 1979, lot 41.

Albert Edward, later King Edward VII, was the eldest son of Queen Victoria and Prince Albert. He ascended to the throne on 22 January 1901 after holding the title of Prince of Wales longer than anyone else in history. He married, in 1863, Alexandra of Denmark and they had six children. On his death in 1910, his second son ascended to the throne as King George V.

In 1839 and 1840 Queen Victoria and Prince Albert purchased porcelain miniatures of themselves from John Haslem. The queen later commissioned him to produce enamel portraits of her family and a series of copies of earlier works by Alexander Schäfer depicting Hanoverian princes. For further information see V. Remington, *Victorian Miniatures in the Collection of Her Majesty The Queen*, London, 2010, I, pp. 272-284.



90

VARIOUS PROPERTIES

91

FRANCO-SWISS SCHOOL, CIRCA 1778

Voltaire (1694–1778), in red coat with fur collar, green waistcoat, red cap and long powdered hair, in an interior enamel on copper oval, 1½ in. (38 mm.) high, two-colour gold frame with pierced surround

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

PROVENANCE:

Allen H. Johnnes, Jnr. Collection; Sotheby's, London, 27 November 1972, lot 43.

with Gertrud Rudigier, Munich, in 1999.

The present miniature of Voltaire corresponds with portraits of him by Swiss artist Jean Huber, notably *Voltaire's Breakfast*, *Voltaire in a Cabriolet*, and *Dinner of the Philosophers*, in which he is depicted wearing a similar red cap.



91



92



(counter-enamel)

\*92

JOHANN HEINRICH HURTER (SWISS, 1734–1799)

Charles Frederick, 1st Grand-Duke of Baden (1728–1811) when Margrave of Baden-Durlach, in blue coat with brass buttons, red collar, white lace cravat, wearing the breast-star of the Royal Prussian Order of the Black Eagle, powdered wig dressed *en queue*

signed, dated and inscribed on the counter-enamel 'Carl Friederich / Margraf zu Baaden, und / Hochberg. des Schwarzen adler / und Elephanten ordens Ritter. / geb: den 22<sup>ten</sup> Nov: 1728. / J.H. Hurter pinxit / Carlsruhe 1786.'

enamel on copper

oval, 2 in. (51 mm.) high, gold frame

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

Charles Frederick, son of Hereditary Prince Frederick of Baden and Anna of Nassau-Dietz-Orange, ruled as the Margrave of Baden-Durlach from 1746 to 1771 when he inherited Baden-Baden. In 1803 he became Elector of Baden and in 1806 the first Grand-Duke of Baden. He married Caroline of Hesse-Darmstadt in 1751 and had issue. After her death he married Louise Caroline Geyer von Geyersberg, later Freifrau von Hochberg and Gräfin von Hochberg, in 1787. Charles Frederick changed the succession rights to Baden so that King Maximilian I of Bavaria did not inherit and gave the Hochberg family full dynastic rights in Baden and thereby became the Prince and Princess of Baden with the style of Grand Ducal Highness.

In 1786 Hurter executed two pastel portraits of the present sitter, formerly in the Castle of Baden-Baden (see N. Jeffares, *Dictionary of Pastellists before 1800*, London, 2006, p. 259).





93

PROPERTY FROM A GERMAN PRIVATE COLLECTION

93

GERMAN SCHOOL, CIRCA 1610

Christian II of Saxony (1583–1611), Elector of Saxony 1591–1611, in gold-embroidered green coat with lace-bordered white collar, fair hair and beard

oil on copper

oval, 1 7/8 in. (37 mm.) high, gold frame with pierced surmount

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PROVENANCE:

with Anna-Maria Wager, Munich, in 2001.

Born in Dresden, Christian II of Saxony was the eldest son of Christian I, Elector of Saxony, and Sophie of Brandenburg. Christian succeeded his father as Elector when he was eight years old and so his mother, along with Duke Frederick William I of Saxe-Weimar, became Regents of the Electorate until 1601 when Christian was declared an adult and his official reign began. The following year he married Princess Hedwig of Denmark, daughter of King Frederick II of Denmark. He died without issue and his brother Johann Georg succeeded him as Elector.

ANOTHER PROPERTY

94

GERMAN SCHOOL, CIRCA 1745/1750

Augustus III (1696–1763), King of Poland 1735–1763 and Elector of Saxony as Frederick Augustus II 1733–1763, in armour and white cravat, powdered wig *en queue*, ermine-lined blue velvet cloak fastened with a jewelled clasp at sitter's right shoulder, wearing the sash and breast-star of the Royal Polish Order of the White Eagle and the jewel of the Order of the Golden Fleece suspended from a red ribbon; stormy sky background on vellum, unfinished rectangular, 2 1/8 x 2 3/8 in. (55 x 75 mm.), giltwood frame

£800–1,200

US\$1,200–1,800

€900–1,300

For a similar miniature in the Nationalmuseum, Stockholm, see M. Olausson [ed.], *Europeiskt Miniatymaleri*, Stockholm, 1994, illustrated in colour pl. 14. See also exhibition catalogue *Unter einer Krone*, Dresden, Castle, 1997–1998, p. 298, no. 542. The prototype is a pastel by Anton Raphael Mengs of 1745 (illustrated in H. Marx [ed.], *Gemäldegalerie Alte Meister Dresden*, Cologne, 2005, II, p. 626, no. 2289).



94



# THE PROPERTY OF A LADY

95

## HENRY BONE, R.A. (BRITISH, 1755-1834) AFTER HANS HOLBEIN THE YOUNGER (1497/98 - 1543)

An Important Large Enamel of King Henry VIII (1491-1547), full-length in a heavily embroidered taupe silk tunic and codpiece, the body and sleeves set with gold-mounted rubies and slashed to reveal a white silk shirt, gold-embroidered red silk cloak with fur border, wearing below his left knee the blue garter of the Order of the Garter with embroidered gold motto, silk stockings, slashed leather shoes, wearing across his shoulders a heavily jewelled collar set with large rubies and black foiled diamonds interspersed with rows of pearls, and around his neck a circular gold pendant centred with a black foiled diamond suspended from a gold chain of alternating columns and initial Hs, three gem-set gold rings on each hand, clasping a leather glove in his right, his left thumb holding a gold chain set with a gold-mounted scabbard suspended from one of two white ribbons tied around his waist, wearing a pearl and diamond-encrusted black velvet cap with white plume; standing on an intricately designed Turkish carpet beside an upholstered x-frame chair, in front of an olive wall hanging with strapwork, cartouche and trelliswork pattern, fringed with gold tassels signed and dated 'HBone 1823.' on the obverse (lower left) and signed, dated and inscribed in full on the counter-enamel 'Henry VIII. - / London / June-1823. / Painted by Henry Bone R.A. Enamel=Painter / to His Majesty, and Enamel=painter to His R.H. / the Duke of York, &c &c after the Original by Holbien [sic] in the possession of Lord Viscount / Dillon \_ Ditchley - Oxfordshire \_' and further signed and inscribed on the backing board 'Enamel / Henry VIII. / Price 400 Guineas / Painted by Henry Bone R.A. \_ / Enamel=painter to His Majesty / and Enamel=painter to His R.H. the / Duke of York &c &c after the / original by Holbien [sic], in the possessio[n] / of Lord Viscount Dillon \_ Ditchley - Oxfordshire / N[°]. 15 Berners Street / London' rectangular, 1 3/8 x 9 1/8 in. (344 x 228 mm.), carved gilt-wood frame with scrolling surround

A paper label on the backing board is inscribed in ink 'Portrait of Henry the 8<sup>th</sup>. from / the original by Holbein / at Viscount Dillon's Ditchley / Oxon' and, in another hand, 'No. 17. / Sir John Neeld Bart / Grittleton Hous[e] Ch[ipp]enham'

Another, smaller, paper label is inscribed in crayon '136 / 17'

£50,000-70,000

US\$76,000-110,000

€57,000-79,000

# PROVENANCE:

Probably Joseph Neeld (1789-1856), of Grittleton House, Chippenham, Wiltshire.

By inheritance to his brother Sir John Neeld, 1st Bt (1805-1891).

By descent to his son Sir Algernon William Neeld, 2nd Bt (d. 1900).

By inheritance to his brother Sir Audley Dallas Neeld, 3rd Bt (d. 1941).

By inheritance to Lionel William Neeld; Christie's, London, 13 July 1945, lot 109 (168 gns to Frost & Reed).

With Frost and Reed, London, no. 2644.

Christie's, London, 18 March 1987, lot 46.

# LITERATURE:

J. Jope Rogers, *Notice of Henry Bone, R.A., and his works, together with those of his son, Henry Pierce Bone and other members of the family*, Truro, 1880, p. 24.

D. Foskett, 'Market Trends in portrait miniatures', *Antique Collecting*, 23, no. 2, July - August 1988, pp. 5 - 6.

R. Walker, 'Henry Bone's Pencil Drawings', *The Walpole Society*, LXI, 1999, p. 330, no. 261.

V. Remington, *Victorian Miniatures in the Collection of Her Majesty The Queen*, London, 2010, I, p. 70, no. 98 (erroneously as sold Christie's, London, 22 April 1836, lot 47).

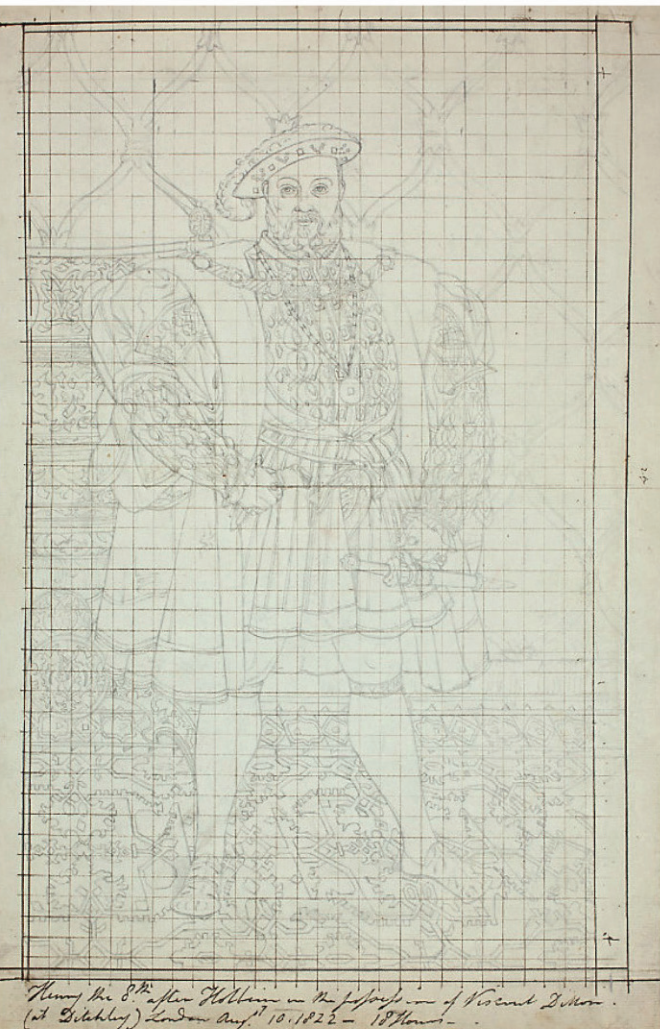
This iconic image of King Henry VIII by Henry Bone derives from Hans Holbein the Younger's mural at Whitehall Palace. Commissioned by King Henry VIII and completed in 1537, the mural portrayed the powerful king, standing full-length, alongside his queen, Jane Seymour, and his parents Henry VII and Elizabeth of York. Destroyed by fire in January 1698, the mural is known through the oil on canvas painting by Remigius van Leemput, painted circa 1667, now in the British Royal Collection at Hampton Court Palace, and through the surviving left-hand section of the cartoon, now in the National Portrait Gallery, London (NPG4207). The original design for the mural, as seen in the cartoon, shows the king facing towards the right, whereas the van Leemput copy suggests he was depicted in the mural looking full-face towards the spectator, creating a significantly more powerful impact and leaving the viewer in no doubt about the authority of the king and the strength of the Tudor reign. 'It was noted in 1604 that viewers of the painting were left feeling frightened in its majestic presence' (J. Scott, *The Royal Portrait. Image and Impact*, London, 2010, p. 53). The king's patronage of Holbein led to the use of portraiture in propaganda and created a widely recognizable image; 'The bulky figure of the King, legs astride, feet firmly planted on the ground, a fantastic amalgam of the static and the swaggering, is accepted as Holbein's most definitive portrait creation. No one ever thinks of Henry VIII in any other way than as this gouty, pig-eyed, pile of flesh, whose astounding girth is only emphasized by the layers of slashed velvets and furs that encase him.' (R. Strong, *Holbein and Henry VIII*, London, 1967, p. 39).

Contemporary and later copies of Holbein's portrait of the king were produced by artists who worked alongside Holbein on the mural, or who had access to the artist's studio and designs, and slightly later copies have been attributed to Hans Eworth (X. Brooke, *Henry VIII Revealed, Holbein's Portrait and its Legacy*, London, 2003, pp. 46, 52, 74-75). The painting from which the present miniature derives was formerly in the collection of Sir Henry Lee, K. G. (1531-1611), a favourite of Queen Elizabeth I and Queen's Champion and Master of the Armoury and Master of the Leash. It was later in the collection of Viscount Dillon at Ditchley, and subsequently sold Sotheby's, London, 24 May 1933, lot 53 as 'School of Holbein' (300 gns to Leggett). It was sold again Sotheby's, London, 16 July 1952, lot 45 as 'Holbein' (228 gns to Barrett), from the collection of Lord Brockett. Its current whereabouts are unknown.









With kind permission of the National Portrait Gallery, London.

Henry Bone was a Cornishman, born in Truro, and in 1770 went to Plymouth to paint on hard paste china for the Cookworthy factory. In 1772 he continued his apprenticeship with Richard Champion in Bristol and from 1779 was in London producing miniatures and working in jewellery design. By 1807 he was working exclusively in enamel painting and became known as a historical copyist and was appointed enamel painter to the Prince of Wales in 1801 and thereafter to King George III, King George IV and King William IV. A series of royal and historical sitters after artists such as Beechey, Hoppner, Lawrence, Lely, Opie, Reynolds and copies after Old Masters were commissioned and acquired by his royal patrons (V. Remington, *Victorian Miniatures in the Collection of Her Majesty The Queen*, London, 2010, I, pp. 69-82 and R. Walker, *The Eighteenth and Early Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, pp. 269-315). Bone enjoyed huge popularity in his day and several thousand people visited his Berners Street studio to admire the copy of *Bacchus and Ariadne* after Titian which was bought by George Bowles for 2,200 gns (R. Walker 'Henry Bone's Pencil Drawings', *The Walpole Society*, 1999, vol. LXI, p. 306) and later sold Christie's, London, 20 February 1973, lot 123. The largest of Bone's enamels, *Bacchus and Ariadne* measured approximately 416 x 445 mm.

Bone's success as an artist led him to establish a dynasty of miniaturists including his sons Henry Pierce, Robert, Peter and William, and his grandchildren William, Charles, and Louisa Frances. The Bone technique of creating an enamel portrait was to produce a preliminary drawing in pencil, transfer it to tracing paper in ink, and finally to a primed copper or brass plate to be painted and fired into the finished enamel (R. Walker, 1999, *op. cit.*, p. 305). The Bone family compiled three volumes of the preparatory drawings by Henry Bone which were acquired by the National Portrait Gallery, London towards the end of the 19th century. The full-length drawing of Henry VIII measuring 360 x 217 mm., after which the present miniature is taken, inscribed and dated 'Henry the 8th. after Holbein in the possession of Viscount Dillon. / (at Ditchley) London aug<sup>r</sup>. 10. 1822 - 18 Hours - .' is in volume two, no. 85 (NPGD17515), illustrated left.

A smaller, head and shoulders sketch measuring 148 x 117 mm. of the same sitter, inscribed 'Henry 8th - after Holbein [sic] The / original at Ditchley [sic] in Oxfordshire / Lord Dillon.' is in volume one, no. 47a (NPG D17182). This sketch corresponds with a finished rectangular enamel by Henry Bone, dated 1826, in the Royal Collection (see V. Remington, *op. cit.* p. 70, no. 98). The smaller sketch was also most likely the source for a circular, head and shoulders version dated 1824 in the National Gallery of Ireland (see A. Le Harivel / H. Potterton, *National Gallery of Ireland. Illustrated Summary Catalogue of Drawings, Watercolours and Miniatures*, Dublin, 1983, p. 15, no. 3572), and another similar (undated) sold Bonhams, London, 21 March 1995, lot 83. An enamel portrait miniature by Henry Bone of 'Henry VIII (after Holbein)' lent by the artist was exhibited at The British Institution, 1825, no. 7. The Henry Pierce Bone Estate Sale at Christie's, London, 13-14 March 1856 includes as lot 10 'HENRY VIII., AFTER HOLBEIN. In the Collection of Viscount Dillon', and a version by William Bone dated 1833 was exhibited in the same year at the Royal Academy, London, no. 509.







This impressively large enamel serves as a good example to demonstrate the relationship between artists, patrons and the taste of their day. Joseph Neeld was the eldest son of Joseph Neeld and he married, in 1831, Caroline Mary, eldest daughter of the 6th Earl of Shaftesbury. He was Deputy-Lieutenant of Wiltshire and High Steward of Malmesbury and as a conservative sat for Chippenham from 1830 to 1856. Neeld was also a great nephew and heir to the royal goldsmith, Philip Rundell and inherited £900,000 in 1827 on his death. With the proceeds he purchased and enlarged an estate at Grittleton, Chippenham, Wiltshire. He indulged in his passion for Old Master paintings and contemporary sculpture and commissioned numerous pieces from Edward Hodges Baily, who had served as a silver designer for his uncle's firm. Henry Bone and his family had a very close relationship with Joseph Neeld and his brother Sir John Neeld and it is likely that the present miniature was acquired directly by Joseph Neeld from Henry Bone. Bone was a regular buyer on Neeld's behalf and purchased, among other pictures, a Philips Wouwerman landscape from the collection of the late Lord Gwydir, Christie's, London, 9 May 1829, lot 40 (65 gns to Bone). This painting was later sold Christie's, London, 10 July 1998, lot 21.

The relationship was further strengthened by Henry Bone's son, Henry Pierce Bone (1779-1855) who painted Joseph Neeld on several occasions. One of these examples, along with a portrait by the same artist of Neeld's mother, Mary, were offered Christie's, London, 25 July 1987, lot 323. The counter-enamel of the portrait of Joseph Neeld was inscribed '[...] presented to Mr. Neeld / a Memorial of Esteem and Regard / March 1854'. Henry Pierce Bone also produced copies of large-scale paintings in Joseph Neeld's collection including a portrait of Lord Byron after W. E. West (sold Christie's, London, 28 May 2002, lot 9) and an unidentified gentleman after Parmegiano (sold Christie's, London, 2 June 2009, lot 289).

The legacy of Henry Bone as the leading British enamellist, the ongoing fascination with Henry VIII and the powerful imagery that surrounds him is brought into the 21st century with a 2007 full-length enamel of the king after the Whitehall mural by Gillie Hoyte Byrom. The miniature, now in the collection of Richard Campbell, is illustrated and discussed in F. Loven 'The Painted enamels of Gillie Hoyte Byrom', *Goldsmiths Review*, 2010/2011, pp. 28-31.



PROPERTY FROM A GERMAN PRIVATE COLLECTION

**96**

**CONTINENTAL SCHOOL, CIRCA 1610**

A young lady, probably Marie de Medici (1575–1642), in low-cut dress with white lace upstand collar, wearing a pearl choker and pearl earring, her curling hair decorated with beads and blue ribbon

oil on copper  
octagonal, 1 1/8 x 1 1/8 in. (45 x 40 mm.), metal mount with gilt surround, mirror backing

£800–1,200

US\$1,200–1,800

€900–1,300

**PROVENANCE:**

Lempertz, Cologne, 16 May 2008, lot 637.



96



97

**97**

**CONTINENTAL SCHOOL, CIRCA 1620/30**

A girl, in white embroidered ochre dress with white lace collar, pearl necklace and earrings, a red rosette in her curling auburn hair

oil on copper  
oval, 2 1/8 in. (54 mm.) high, gilt-metal mount with silver-gilt backing

£800–1,200

US\$1,200–1,800

€900–1,300

**PROVENANCE:**

with Earle D. Vandekar of Knightsbridge Inc., New York, in 1995.

**98**

**PIETRO MERA (FLEMISH, FL. C. 1571 - C. 1611)**

A young lady in lace-bordered *décolleté* black dress with white gauze fichu secured with a gold pin, wearing a pearl necklace, fair curling hair

signed on the reverse 'PIETRO MERA / .F.'

oil on copper

feigned oval, 3 x 2 1/8 in. (75 x 53 mm.), rectangular stained wood frame with inner gilt border

£800–1,200

US\$1,200–1,800

€900–1,300

**PROVENANCE:**

with K. Henninger-Tavcar, Pforzheim, in 1983.



98



PROPERTY FROM A WELSH PRIVATE COLLECTION

99

**CORNELIS JONSON VAN CEULEN (ANGLO-DUTCH, 1593-1661/2)**

Lady Pakington, *née* Dorothy Coventry (1623-1679), in *décolleté* white silk dress, black gauze shawl over her right shoulder, pearl-set brooch at corsage, pearl necklace, large drop-pearl earrings and strands of pearls adorning her curling hair

oil on copper

oval, 2 $\frac{1}{8}$  in. (63 mm.) high, turned wood frame with inner gilt surround

inscribed on the backing board 'Lady Pachington [*sic*] / Daughter of / Lord Keeper Coventry / 17th Cen<sup>th</sup>'

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

By direct family descent.

EXHIBITED:

Leeds, *National Exhibition of Works of Art*, 1868.

Lady Pakington was the daughter of Sir Thomas Coventry (1578-1640) and his second wife Elizabeth. She married Sir John Pakington, 2nd Bt of Westwood, Worcestershire, who had been Lord Coventry's ward since his father's death in 1624. Together they had a son, John Pakington, who succeeded as 3rd Bt.



99



ANOTHER PROPERTY

~100

**ATHALANTE LEGRAND (FRENCH, FL. C. 1822-1837), AFTER FERDINAND BOL (1616-1680)**

A mathematician, in academic dress, black robes, white collar, black skull cap, his right arm resting on a ledge, a ruler in his left hand, pointing towards a geometric proof

signed and dated 'M<sup>lle</sup> Ath Legrand / 1830' (lower left)

on ivory

rectangular, 5 $\frac{1}{8}$  x 4 $\frac{3}{8}$  in. (130 x 110 mm.),

gilt-metal mount

signed and inscribed in pen on the backing card

'Copié au Musée / d[*u*] Louvre d'après / Ferdinand Bol /

M<sup>lle</sup> Legrand'

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

The present miniature is a copy of *Professeur traçant une figure de géométrie* painted in 1658 by Ferdinand Bol (1616-1680), now in the Louvre (inv. no. 1063).





THE PROPERTY OF A LADY

101

**ISAAC OLIVER (ANGLO-FRENCH, C. 1565-1617)**

Henry Wriothesley, 3rd Earl of Southampton  
(1573-1624), in doublet, fair hair falling in curls over  
his left shoulder  
on vellum laid down on card, unfinished  
oval, 2 3/4 in. (65 mm.) high, gilt metal-frame with  
reeded surround  
a faint pencil inscription on the reverse reads '[...] Earl /  
Southampton'

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

PROVENANCE:

Philip J. Cosens.

Lieutenant-Colonel Gordon P. Cosens.

Mrs Gordon Cosens, London.

Mrs Hugh Myers; Sotheby's, London, 1 November 1965,  
lot 35 (476 gns to Woollett).

EXHIBITED:

On loan to The Victoria and Albert Museum,  
1928-1965.

London, Royal Academy of Arts, *Exhibition of British  
Art c. 1000-1860*, 1934, no. 954 (lent by Mrs Gordon  
Cosens, London, as by Peter Oliver, 'Alleged portrait of  
The Third Earl of Southampton').





Henry Wriothesley, 3rd Earl of Southampton, was the son of Henry Wriothesley, 2nd Earl of Southampton and his wife Mary Browne. He inherited his father's title in 1581 but was taken into the custody of Lord Burghley and his estate was held in trust by Lord Howard of Effingham until his maturity. It fell to Burghley to arrange Southampton's marriage, an issue over which they later fell out. At Burghley's home Wriothesley received tutelage in Latin, history and politics and developed a passion for literature. He went on to study at St John's College, Cambridge.

At one time Southampton became a patron of Shakespeare and the bard's *Venus and Adonis* contained a dedicatory letter addressed to him. Some accounts suggest that Southampton was the subject of some of Shakespeare's sonnets where parallels can be drawn between the protagonists and the earl, such as the predicament of marriage.

By the 1590s Southampton was at court where he enjoyed a secret relationship with a lady-in-waiting to Queen Elizabeth I, Elizabeth Vernon. In 1598 she fell pregnant and the couple married and went on to have four more children. The union displeased the Queen and Southampton fell out of her favour. One of his allies at court was Robert Devereux, 2nd Earl of Essex, with whom he fought in Ireland in 1599. Southampton was drawn into a conspiracy in which Essex and his friends attempted to re-establish their influence at court and in 1601 was imprisoned for treason. Essex was beheaded but Sir Robert Cecil negotiated a less severe punishment for Southampton, who was sentenced to life imprisonment. He was released two years later under the orders of the new monarch, King James I. Southampton soon resumed his place at court and was awarded estates

by the king. He was appointed Master of the Game by the king's consort, Queen Anne of Denmark (see lot 103), who showed him special favour. Southampton divided his time between Parliament and promoting colonial enterprise and died, in 1624, five days after his eldest son, during a military campaign against Spanish forces.

The earliest known portrait of Southampton is by Nicholas Hilliard, dated 1594, in the Fitzwilliam Museum, Cambridge. A full-length painting by an unknown artist circa 1595-1600 depicts him with longer hair and traces of a beard: features which correspond with the present miniature. He was painted by John de Critz the Elder during his imprisonment from 1601 to 1603 when he still had long hair and a fuller beard. By 1605 he had short hair and a full beard, as seen in a portrait miniature of him by Nicholas Hilliard (see R. Strong, *Tudor and Jacobean Portraits*, London, 1969, I, pp. 298-300, illustrated II, pl. 587-591).

A similar unfinished portrait of Southampton's close friend and ally, Robert Devereux, 2nd Earl of Essex, is at the Yale Center for British Art, New Haven. Made circa 1596, it has been described as a 'pattern' portrait, which took one sitting and was designed to be kept in Oliver's studio as a pattern, enabling the artist to produce copies without the need for further sittings (R. Strong, *The English Renaissance Miniature*, London, 1984, pp. 9-11, illustrated p. 11).

We are indebted to Sir Roy Strong for supporting the identification of the sitter as Sir Henry Wriothesley, 3rd Earl of Southampton, on the basis of a photograph.



PROPERTY FROM A WELSH PRIVATE COLLECTION

**102**

**DAVID DES GRANGES (BRITISH, C. 1611 - C. 1675)**

A boy called Abraham Cowley (1618–1667), in embroidered black silk doublet, slashed to reveal white shirt, lace lawn collar with tassels  
signed with initials 'D D G.' (lower left)

on vellum

oval, 2 in. (51 mm.) high, gilt-metal frame with spiral surmount, engraved on the reverse

'Abraham Cowley / Poet / Born 1618 - Died 1667.'; hinged fitted fishskin case (2)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

PROVENANCE:

By family descent.

Abraham Cowley was one of the leading poets of the 17th century and his career started around the age of ten with his poems '*Pyramus and Thisbe*'. Des Granges also began his career at a young age. By 1628 he was working as an engraver and miniature painter. The earliest dated miniature by him, of Catherine Manners, Duchess of Buckingham, is dated 1639, and a signed miniature of an unknown gentleman circa 1625–30 is in the Victoria and Albert Museum (see J. Murdoch, *Seventeenth Century English Miniatures in the Collection of the Victoria and Albert Museum*, London, 1997, illustrated p. 90).

The identification of the sitter is uncertain as Cowley is depicted in most portraits with fair hair. A painting by Sir Peter Lely, circa 1666/67, is in the National Portrait Gallery, London (NPG4215).





PROPERTY FROM A GERMAN PRIVATE COLLECTION

**103**  
**ISAAC OLIVER (ANGLO-FRENCH, C. 1565-1617)**

Anne of Denmark (1574-1619), in lace-bordered *décolleté* white dress with high-stand gauze collar and standing lace collar, dress adorned with pearls and pearls adorning her fair, upswept hair; red wet-in-wet folded drapery background  
signed with monogram 'IO' (mid-right)

on vellum

oval, 2½ in. (54 mm.) high, rectangular ebonised pear-wood frame, the reverse inscribed 'No 1 / Queen Elizabeth [effaced] / by / Isaac Oliver'

£15,000-20,000

US\$23,000-30,000

€17,000-22,000

**PROVENANCE:**

S. Reynolds Solly Collection, by 1862; Sotheby's, London, 27 June 1940, lot 35.

Alfred Pearson Collection, Holme Hall, Bakewell, Derbyshire; Sotheby's, London, 29 January 1946 (to Rockliff).

Robert H. Rockliff Collection, Compton Grange, Eastbourne; Sotheby's, London, 11 November 1947, lot 61 (180 gns to Maddison).

A Collector; Sotheby's, London, 18 October 1971, lot 77, with D. S. Lavender (Antiques) Ltd., London, in 1998, described as 'From a descendant of The Duchess of Cleveland (Mistress of Charles II) on the husband's side descendant of the House Of Orange.'

**EXHIBITED:**

London, South Kensington Museum, *Special Exhibition of Works of Art*, 1862, no. 2604 (lent by S. Reynolds Solly).

Anne of Denmark was the second daughter of King Frederick II of Denmark and she married, in 1589, King James VI of Scotland, who became King James I of England on the death of Queen Elizabeth I. She bore him three children who survived beyond infancy, the eldest of whom, Frederick, Prince of Wales, died from typhoid aged eighteen. Her second son succeeded to the throne as King Charles I and her daughter, Princess Elizabeth, married Frederick, Elector Palatine, later Frederick V, King of Bohemia.

Queen Anne was a patron of the arts and played a key role in the development of the court masque. Shortly after James I's ascension to the throne and their subsequent move to England, the queen commissioned and performed in six masques at Hampton Court Palace and Whitehall between 1604 and 1611. Written by Samuel Daniel and Ben Jonson, the design of the masques fell to Inigo Jones, whom the queen also employed for various architectural projects. She also enjoyed music and dancing, poetry, literature, and learned to speak Italian. She expanded the Royal Collection through acquisitions and commissions to artists such as Paul van Somer, Daniel Mytens, and Isaac Oliver.

Apprenticed under Nicholas Hilliard, Isaac Oliver became official court painter to Anne of Denmark in 1604, whilst James I remained loyal to Hilliard. Oliver became a member of the household of Henry Prince of Wales, whom Oliver painted. He also painted their daughter, Princess Elizabeth, and her husband Frederick, Elector Palatine, later King of Bohemia (see G. Reynolds, *The Sixteenth and Seventeenth Century Miniatures in the Collection of Her Majesty The Queen*, London, 1999, pp. 89-97).



104

VARIOUS PROPERTIES

~104

CIRCLE OF SAMUEL COLLINS, CIRCA 1760

A gentleman, in gold-edged blue coat with gold buttons, gold-embroidered red waistcoat, frilled white cravat, powdered hair worn *en queue*  
on ivory  
oval, 1½ in. (34 mm.) high, gold bracelet clasp frame

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

~105

CIRCLE OF THOMAS FRYE, CIRCA 1760

A young gentleman, in gold-embroidered red coat, black stock and frilled white cravat, powdered hair worn *en queue*  
on ivory  
oval, 1½ in. (37 mm.) high, silver-gilt frame with silver reverse

£800–1,200

US\$1,200–1,800

€900–1,300



105



106

PROPERTY FROM A WELSH PRIVATE COLLECTION

~106

GEORGE ENGLEHEART (BRITISH, 1750-1829)

Stephen Moore, 1st Earl of Mountcashell (d. c. 1790), in profile to the left, in black coat, white frilled cravat, powdered hair worn *en queue*  
on ivory  
oval, 1 in. (26 mm) high, gold frame with split-pearl border and pierced gold surround, the glazed reverse with plaited hair; associated hinged shagreen case (2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PROVENANCE:

By direct family descent.

Stephen Moore, 1st Earl of Mountcashell, was the son of Stephen Moore, 1st Viscount Mountcashell and his wife Alicia, *née* Colville. He married, in 1769, Helena Rawdon and had issue (see lots 137 and 138). Mountcashell was a member of Parliament for Lismore between 1761 and 1766 and was Privy Councillor in 1785.





107

~107

**JEREMIAH MEYER (ANGLO-GERMAN, 1735-1789)**

Philip Puleston (1742-1776), in the uniform of an infantry officer, in gold-trimmed scarlet coat with green facings, green waistcoat with gold frogging, frilled white lace cravat, powdered wig worn *en queue* on ivory oval, 1 1/8 in. (35 mm.) high, gilt-metal bracelet clasp frame, the reverse engraved 'Philip Puleston Esq<sup>r</sup>.. / of Havod-y-wern / Co. Denbigh. / b: 1742. / d:1776'

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

**PROVENANCE:**

By direct family descent.

Philip Puleston, chamberlain of North Wales, married, in 1764, Mary Davies, heiress of the Gwysaney estate in Denbighshire, North Wales. They had a daughter, Frances, who married, in 1786, Bryan Cooke of Ouston, South Yorkshire, colonel of the 3rd West Militia and MP for Malton.

~108

**ATTRIBUTED TO BERNARD LENS (BRITISH, 1682-1740)**

Margaret FitzGerald, *née* King (d. 1763), in ochre dress with white lace collar and yellow ribbon, posy of flowers worn at corsage, together with a gentleman in the uniform of an infantry officer, in gold-trimmed scarlet coat with green facings, gold-trimmed green waistcoat, frilled white cravat and hair worn *en queue* (English School, circa 1760), together with a young lady, in grey dress, her dark curling hair decorated with pearls (Peter Paul Lens, British, c. 1714 - c. 1750) all on ivory

ovals, 1 1/8 in. (34 mm.) to 1 1/8 in. (37 mm.) high, the former in gilt-metal frame with engraved inscription on reverse and associated fitted leather case; the latter two in gilt-metal bracelet clasp frames the reverse of the frame for the former is engraved 'The Hon<sup>ble</sup>.. / M<sup>rs</sup>.. Margaret Fitzgerald / dau; and Heiress of / James 4<sup>th</sup> Baron Kingston / of Mitchelstown C<sup>o</sup>.. Cork / Born / Died 29. Jan. 1763' (4)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

**PROVENANCE:**

By direct family descent.

Margaret FitzGerald, *née* King, was the daughter of James, 4th Baron Kingston and Elizabeth, *née* Meade. She married, in 1763, Richard FitzGerald, son of Robert FitzGerald, 19th Earl of Kildare, and had issue. For other portraits of the King family, see lots 122, 128, 129, 134, and 143.



108 (part)

ANOTHER PROPERTY

~109

**RICHARD COLLINS (BRITISH, 1755-1831)**

King George III (1738-1820), in blue and red General's uniform ('The Blues') with gold epaulettes, black stock, buff-coloured sword-belt, black cocked hat edged with gold, black cockade with gold stem and black rosette, wearing the breast-star of the Order of the Garter on ivory  
oval, 2¾ in. (60 mm.) high, gilt-metal mount within rectangular ebonised wood frame

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

with Edwin Bucher, Trogen.

For a similar miniature of George III in the uniform of 'The Blues', see R. Walker, *The Eighteenth and Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, pp. 143-144.



109



110

PROPERTY FROM A WELSH PRIVATE COLLECTION

~110

**ENGLISH SCHOOL, 19TH CENTURY, AFTER SIR JOSHUA REYNOLDS, P.R.A. (1723-1792)**

Maria, Countess Waldegrave, *née* Walpole (1736-1807), in white dress with blue bodice, white veil falling from her upswept hair, looking upwards, her chin resting on her right hand on ivory  
oval, 2¾ in. (70 mm.) high, gilt-metal mount with coronet surmount, within rectangular ebonised wood frame

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

By direct family descent.

Maria, Countess Waldegrave was the daughter of Edward Walpole and Dorothy Clement. She married, in 1759, James, 2nd Earl Waldegrave, and was styled Countess Waldegrave. Three years after the death of the earl in 1763, Maria married Prince William Henry, Duke of Gloucester, third son of Frederick, Prince of Wales and brother of King George III. The marriage was performed without the knowledge of the Royal Family who would not have approved of the marriage as Maria was a widow, of non-royal rank, and of illegitimate birth. Their marriage led to King George III passing the Royal Marriage Act in 1772.

The present miniature is after the large-scale painting by Sir Joshua Reynolds, P.R.A., now in the Dunedin Public Art Gallery, New Zealand.





111

#### VARIOUS PROPERTIES

~111

**HORACE HONE, A.R.A. (ANGLO-IRISH, 1754/56 - 1825/27)**

A young gentleman, in blue coat with brass buttons, blue and white striped waistcoat, frilled white cravat with pleated jabot, grey-powdered wig; sky background signed with initials and dated 'HH / 1789' (lower right)

on ivory  
oval, 2 3/8 in. (65 mm.) high, gold frame with bright-cut border

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

#### PROVENANCE:

with K. Henninger-Tavcar, Pforzheim.

#### LITERATURE:

K. Henninger-Tavcar, *Miniaturporträts*, Pforzheim, 1995, illustrated in colour p. 205.

The present sitter bears a strong resemblance to a gentleman called R. Harmsworth in a miniature by Horace Hone of the same date, sold Christie's, London, 9 December 2008, lot 127.

~112

**HORACE HONE, A.R.A. (ANGLO-IRISH, 1754/56 - 1825/27)**

A young gentleman, in blue coat, white waistcoat and knotted cravat, powdered hair, *together with a gentleman called Sir William Rowley (1761-1832), 2nd Bt Rowley of Tendring, Suffolk, in blue coat, white waistcoat and knotted cravat, powdered hair (English School, circa 1800)*

both on ivory

ovals, 2 3/8 in. (61 mm.) and 3 3/4 in. (79 mm.) high, respectively, gilt-metal mounts

the latter inscribed in pencil on the backing card 'Sir William Rowl[ey] / by John Comerford / Circa. 1800' (2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

Sir William Rowley, 2nd Bt Rowley of Tendring, Suffolk, was the son of Rear-Admiral Sir Joshua Rowley, 1st Bt (Dublin 1734-1790, Suffolk) and Sarah Burton (d. 1812). Sir William became a Captain Lieutenant in the 96th Foot in 1782 and later became the Captain Lieutenant of the 95th Foot, which was disbanded in 1783. He succeeded to the title of 2nd Baronet Rowley of Tendring, Suffolk, on 26 February 1790. He became the Sheriff of Suffolk in 1791 and was an MP for Suffolk from 1812 to 1830. He married Susanna Edith Harland (d. 1850), daughter of Admiral Sir Robert Harland, 1st Bt Harland, and Susanna Reynold, in March 1785. He died on 20 October 1832.



112



113

#### PROPERTY FROM A WELSH PRIVATE COLLECTION

~113

**HENRY KIRCHHOFFER (ANGLO-IRISH, C. 1781 - 1860)**

Caroline King, Countess of Kingston, *née* FitzGerald (1754-1823), in profile to the left, in white dress, black shawl, white bandeau in her hair

on ivory

oval, 3 in. (76 mm.) high, gilt-metal frame engraved on the obverse 'Caroline Countess of Kingston. B: 1754. D: 1823.', the glazed reverse centred with gold initials CK surmounted by a diamond and seed-pearl-set coronet, flanked by locks of hair tied with gold wire, in gilt-metal surround, on translucent blue glass on engine-turned ground; fitted hinged red leather case (2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

#### PROVENANCE:

By direct family descent.

Caroline, Countess of Kingston was the daughter of Richard FitzGerald and Margaret, *née* King (see lot 108). She married, in 1769, Robert King, 2nd Earl of Kingston, and was later styled Countess of Kingston. Together they had nine children including George King, later 3rd Earl of Kingston (see lots 122 and 128).

THE PROPERTY OF A LADY

~114

**SAMUEL SHELLEY (BRITISH, 1750/56-1808)**

A young lady, in *décolleté* white dress with blue slashed sleeves, pearls worn across her left shoulder, bodice, around her neck and in her powdered curling hair  
signed on the reverse 'Sam: Shelley / Henrietta Street / Cov: Garden'  
on ivory  
oval, 2½ in. (62 mm.) high, gilt-metal easel frame with ropetwist border

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

A Nobleman; Christie's, London, 27 July 1976, lot 101.



114



115

VARIOUS PROPERTIES

~115

**HENRY EDRIDGE, A.R.A. (BRITISH, 1768-1821)  
AND JOHN MIERS (BRITISH, C. 1758-1821)**

A young gentleman, seated, his head resting against his left hand, in black coat, frilled white cravat and cuff, his hair worn *en queue*  
on ivory

oval, 2¾ in. (62 mm.) high, gold frame with plaited hair border, the reverse centred with a silhouette on ivory of a gentleman in profile to the right, signed 'Miers' (lower left), translucent blue glass surround on *guilloché* ground

£5,000–7,000

US\$7,600–11,000

€5,700–7,900

PROVENANCE:

*Una Importante Collezione Romana*; Sotheby's, Milan, 12–13 November 2003, lot 28.

The studio of John Miers produced silhouettes for jewellery settings which were painted by John Miers and his associate John Field. Many works by Field were signed 'Miers' and distinctions between the signatures are discussed fully in S. McKechnie, *British Silhouette Artists and their Work 1760-1860*, London, 1978, p. 690, illustrated pp. 700-701, plates 1496-1507. On the basis of this research, the present silhouette has been attributed to John Miers.



(reverse)



~116

**JOHN SMART (BRITISH, 1742/43-1811)**

Edward Penfold (1758-1848), in mauve coat, gold-trimmed cream waistcoat with gold buttons, frilled white cravat, powdered hair worn *en queue*

signed with initials and dated 'J S / 1785.'

(lower left)

on ivory

oval, 2 $\frac{1}{8}$  in. (52 mm.) high, gold frame with bright-cut edge, later brooch pin

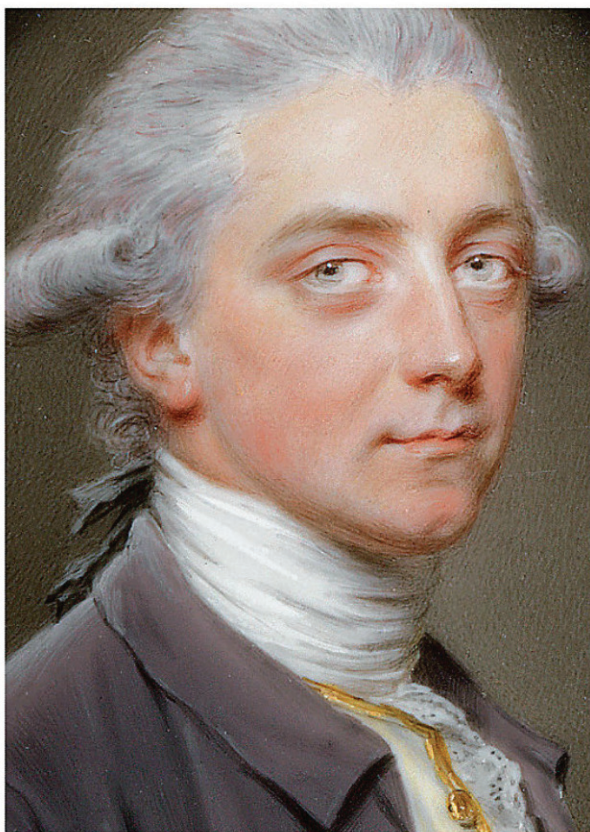
£20,000-30,000 US\$31,000-45,000

€23,000-34,000

**PROVENANCE:**

By direct family descent.

For a portrait of the sitter's father, see lot 127.





117

~117

**GEORGE ENGLEHEART (BRITISH, 1750-1829)**

A gentleman, in blue coat with large gold buttons, frilled cravat, powdered wig on ivory  
oval, 2 5/8 in. (65 mm.) high, gilt-metal *fausse-montre* frame with blue glass surround and split-pearl inscription 'Io t'amo e sempre t'amero'

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

PROVENANCE:

Eric Proctor-Cooke, Esq; (†) Christie's, London, 15 June 1982, lot 84.  
with K. Henninger-Tavcar, Pforzheim, by 1986-1990.

LITERATURE:

K. Henninger-Tavcar, *Miniaturporträts*, Pforzheim, 1995, illustrated in colour  
p. 21, no. 25.

~118

**CIRCLE OF RICHARD COSWAY, R.A., CIRCA 1790**

A young gentleman, in light grey double-breasted coat with gold buttons, white waistcoat, knotted white cravat, powdered hair; sky background on ivory  
oval, 2 1/4 in. (58 mm.) high, gold frame with opaque white and sky blue pellet enamel border with gold wavescrolls, the glazed reverse with plaited hair on brown silk, with later brooch pin

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



118



119

~119

**ANDREW PLIMER (BRITISH, 1763-1837)**

A young lady, in *décolleté* white dress, powdered hair; sky background signed with initials and dated 'AP / 1787' (lower left)  
on ivory  
oval, 2 5/8 in. (65 mm.) high, gold *fausse-montre* frame, the reverse centred with oval hair panel reserve with seed-pearl initials within translucent blue glass on *guilloché* ground

£1,000-1,500

US\$1,600-2,300

€1,200-1,700





THE PROPERTY OF A LADY

~120

**RICHARD COSWAY, R.A. (BRITISH, 1742-1821)**

Master Bunbury, hands on hips, in double-breasted light brown suit with frilled collar, fair hair; sky background

signed and dated on the reverse 'R<sup>dm</sup>: Cosway. / R. A / Primarius · Pictor / Serenissimi Walliae / Principis / Pinxit / 1802' on ivory

oval, 3¼ in. (83 mm.) high, silver-gilt frame with glazed reverse

An inscribed paper label on the reverse has been identified as a Limner Antiques label.

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

**PROVENANCE:**

A Lady; Sotheby's, London, 2 April 1962, lot 35 (285 gns to C. Woollett).

Captain Woollett and Mrs E. B. Woollett, by 1965.

Sotheby's, London, 25 June 1979, lot 178.

**LITERATURE:**

Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 215 (lent by Captain and Mrs E. B. Woollett).

A portrait of Master Bunbury by Sir Joshua Reynolds, P.R.A., was exhibited at the Royal Academy in 1781, no. 147 and an enamel of the same sitter by William Grimaldi was exhibited in 1830, no. 460.



121

#### ANOTHER PROPERTY

~121

#### GEORGE ENGLEHEART (BRITISH, 1750-1829)

Lady Blunt, *née* Elizabeth Peers (c. 1745–1836), in white dress with frilled white fichu and scarf tied around her neck, a blue ribbon in her powdered hair signed on the obverse with initial 'E' (lower right) and dated on the backing card 'April. 11.<sup>th</sup> / 1794.'

on ivory  
oval, 3 in. (76 mm.) high, gilt-copper frame

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

#### PROVENANCE:

Mrs P. B. K. Daingerfield, Baltimore; Sotheby's, London, 9 February 1961, lot 59 (66 gns to Greenbank).  
Sotheby's, London, 4 July 1989, lot 307.

#### LITERATURE:

G. C. Williamson / H. L. D. Engleheart, *George Engleheart 1750-1829. Miniature Painter to George III*, London, 1902, p. 88.

'Notes. Some Fine Miniatures', *The Connoisseur*, vol. LXX, no. 278, October 1924, p. 101, illustrated p. 102.

R. Walker, *Miniatures. A selection of miniatures in the Ashmolean Museum*, Oxford, 1997, p. 48.

Lady Blunt was the daughter of Richard Peers and Anna Sophia Symons. She married, in 1764, Sir Charles William Blunt, 3rd Bt. Together they had nine children: three sons and six daughters. For miniatures of her husband, daughters, and a son-in-law in the Ashmolean Museum, see R. Walker, *op. cit.*, pp. 48-52. George Engleheart executed numerous portrait of the Blunts, '[...] that famous family of lovely daughters, all of whom were painted by Engleheart, and all of whom made such notable marriages' (G. C. Williamson / H. L. D. Engleheart, *op. cit.*, p. 26). A miniature of Lady Elizabeth Blunt by G. Engleheart was lent by the Rev. Dr. H. E. D. Blakiston to the *Exhibition of Miniatures by George Engleheart, J. C. D. Engleheart and Thomas Richmond*, London, Victoria and Albert Museum, 1929, no. 95 (not illustrated).

#### PROPERTY FROM A WELSH PRIVATE COLLECTION

~122

#### GEORGE ENGLEHEART (BRITISH, 1750-1829)

George King, 3rd Earl of Kingston (1771–1839), in profile to the right, in emerald green coat, white frilled cravat, powdered wig  
on ivory

oval, 2 7/8 in. (62 mm.) high, gilt-metal frame, the surround engraved on the obverse 'George, 3<sup>rd</sup> Earl of Kingston. B: 28<sup>th</sup> April 1771 · D: 18<sup>th</sup> Oct. 1839' and 'Cosway, Prinxit. [sic]' on the glazed reverse centred with gold initial K on plaited hair ground; fitted red leather case (2)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

#### PROVENANCE:

By direct family descent.

#### LITERATURE:

G. A. Usher, *Gwysaney and Owston. A History of the Family of Davies-Cooke of Gwysaney, Flintshire and Owston, West Riding of Yorkshire*, Denbigh, 1964, illustrated between pp. 64 and 65.

George King, 3rd Earl of Kingston, was the son of Sir Robert King and his wife Caroline, *née* FitzGerald. He married, in 1794, Lady Helena Moore and they had five children. A 'Capt King' is listed in George Engleheart's fee book for 1794, the year of the sitter's marriage (see G. C. Williamson / H. L. D. Engleheart, *George Engleheart 1750-1829. Miniature Painter to George III*, London, 1902, p. 102).

For another portrait of the present sitter by George Engleheart in the uniform of the 50th Regiment of Foot, see lot 128. For a portrait of Lady Helena by George Engleheart, see lot 129 and lot 143 includes a portrait of her by Sir William Charles Ross, and her two eldest sons.



122





123

THE PROPERTY OF A LADY

~123

**GEORGE ENGLEHEART (BRITISH, 1750-1829)**

Master Sparkes, in double-breasted blue coat with silver buttons, white shirt with frilled collar  
on ivory  
oval, 2 $\frac{1}{8}$  in. (74 mm.) high, gold frame, the glazed reverse centred with two locks of hair joined with gold shaped as a ribbon, on blue glass surround, plaited hair border

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

PROVENANCE:

A gentleman; Christie's, London, 12 November 1963, lot 121.

EXHIBITED:

Edinburgh, The Arts Council Gallery, *British Portrait Miniatures*, 1965, no. 262.

LITERATURE:

G. C. Williamson / H. L. D. Engleheart, *George Engleheart 1750-1829. Miniature Painter to George III*, London, 1902, p. 113.

Master Sparkes was the son of James Sparkes of the Indian Civil Service. G. C. Williamson / H. L. D. Engleheart (op. cit.) record that Master Sparkes sat to Engleheart in 1790. Mr Sparkes sat to Engleheart in 1790 and Mrs Sparkes sat to him in 1796. The miniatures were in the same sale as the present portrait in 1963 (lots 122 and 123); the father came up again at Christie's, 21 November 2000, lot 126 and another miniature of him by Engleheart was sold Sotheby's, London, 10 December 1946, lot 93. A miniature of the sitter's mother by George Engleheart was sold Christie's, London, 18 May 1965, lot 39.

PROPERTY FROM A WELSH  
PRIVATE COLLECTION

~124

**ANDREW ROBERTSON  
(SCOTTISH, 1777-1845)**

A double-portrait of two girls, one called Jane, Countess of Kingston, née Caulfeild (1737-1784), in *décolleté* blue dress with white underdress, and another girl, called Mrs Malcott, in similar dress, wearing a wide-brimmed ochre hat with blue rim  
both on ivory  
ovals, 2 $\frac{1}{8}$  in. (55 mm.) high, set within gold *fausse-montre* frame, the hinged cover and base centred with polished gold oval reserves engraved with initials JK surmounted by a coronet and LW, translucent blue glass on *guilloché* ground, bright-cut borders; associated hinged red leather case with label for *Art Treasures* Exhibition, Wrexham, 1876 (2)

£6,000–8,000 US\$9,100–12,000

€6,800–9,000



124

PROVENANCE:

By direct family descent.

Jane, Countess of Kingston was the daughter of Thomas Caulfeild and his mistress, Peggy Jordan. She married, in 1752, Edward King, 1st Earl of Kingston (see lot 134).

ANOTHER PROPERTY

~125

JOHN SMART (BRITISH, 1742/43-1811)

A gentleman, in scarlet coat, white waistcoat with green and pink embroidered border, frilled white cravat, powdered hair worn *en queue* signed with initials and dated 'J. S. / 1774' (lower left) on ivory oval, 1½ in. (38 mm.) high, gold frame with later brooch pin

£7,000-9,000

US\$11,000-14,000

€7,900-10,000



125



126

THE PROPERTY OF A LADY

~126

ABRAHAM DANIEL (BRITISH, C. 1750-1806) OR JOSEPH DANIEL (BRITISH, C. 1760-1803)

A boy, in red coat with silver buttons, pointed lace collar and frilled cravat, fair hair on ivory oval, 1½ in. (40 mm.) high, gold bracelet clasp frame

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Christie's, London, 29 November 1966, lot 5.

ANOTHER PROPERTY

~127

JOHN SMART (BRITISH, 1742/43-1811)

Mr Penfold, in black coat, white knotted cravat, powdered wig *en queue* signed with initials and dated 'J.S. / 1775.' (lower left) on ivory oval, 1½ in. (38 mm.) high, gilt-metal bracelet clasp frame

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

PROVENANCE:

By direct family descent.

Mr Penfold was the father of Edward Penfold (see lot 116).



127





128

~129

**GEORGE ENGLEHEART (BRITISH, 1750-1829)**

Lady King, Countess of Kingston, *née* Helena Moore, in white dress with yellow sash tied around waist, white bandeau and yellow ribbon in her powdered curling hair

on ivory

oval, 2¼ in. (70 mm.) high, gilt-metal frame, the surround engraved 'Helena, Countess of Kingston. B 1773. D. 9 Dec' 1847.' on the obverse and 'Cosway. Prinxit. [sic] on the glazed reverse centred with gold initials HCK on plaited hair; associated red leather case (2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

**PROVENANCE:**

By direct family descent.

**LITERATURE:**

G. C. Williamson / H. L. D. Engleheart, *George Engleheart 1750-1829. Miniature Painter to George III*, London, 1902, p. 102.

G. A. Usher, *Gwysaney and Ouston. A History of the Family of Davies-Cooke of Gwysaney, Flintshire and Ouston, West Riding of Yorkshire*, Denbigh, 1964, illustrated between pp. 64 and 65.

Lady Helena King, Countess of Kingston, was the daughter of Stephen Moore, 1st Earl of Mountcashell (see lot 106) and his wife Lady Helena, *née* Rawdon. She married, in 1794, George King, 3rd Earl of Kingston (see lots 122 and 128). In the year of their marriage they were both painted by Engleheart.

For another portrait of the sitter in older age by Sir William Charles Ross, and portraits of two of her sons, Edward King, Viscount Kingsborough (1795-1837) and Robert Henry King, 4th Earl of Kingston (1796-1867), see lot 143.

PROPERTY FROM A WELSH PRIVATE COLLECTION

~128

**GEORGE ENGLEHEART (BRITISH, 1750-1829)**

George King, 3rd Earl of Kingston (1771-1839), in the uniform of the 50th Regiment of Foot, scarlet coat with blue facings, silver frogging, epaulettes and buttons engraved '50', black stock, frilled white cravat, powdered hair

on ivory

oval, 2½ in. (64 mm.) high, gilt-metal bezel with split-pearl and gold filigree pierced surround, the glazed reverse centred with gold initial K on plaited hair ground; fitted red leather case (2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

**PROVENANCE:**

By direct family descent.

George King, 3rd Earl of Kingston, was the son of Sir Robert King and his wife Caroline, *née* Fitzgerald. He married, in 1794, Lady Helena Moore and they had five children. For a portrait of Lady Helena by George Engleheart, see the following lot. For another portrait of the present sitter by George Engleheart, in profile to the left, see lot 122.

A 'Capt King' is listed in George Engleheart's fee book for 1794, the year of the sitter's marriage (see G. C. Williamson / H. L. D. Engleheart, *George Engleheart 1750-1829. Miniature Painter to George III*, London, 1902, p. 102). An identical portrait of George King in uniform by George Engleheart was sold Christie's, London, 7 May 1974, lot 86.



129

ANOTHER PROPERTY

~130

**ABRAHAM DANIEL (BRITISH, C. 1750-1806) OR JOSEPH DANIEL (BRITISH, C. 1760-1803)**

A young lady, in *décolleté* lace-trimmed white dress with tied ribbon at corsage, pale blue shawl bordered with gauze and pearls worn over her shoulders, blue bandeau in her powdered curling hair on ivory  
oval, 2½ in. (67 mm.) high, ormolu easel-stand frame with tied ribbon surmount

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

By direct family descent.



130



131

THE PROPERTY OF A LADY

~131

**JEREMIAH MEYER, R.A. (ANGLO-GERMAN, 1735-1789)**

Thomas Alphonso Hayley (1780-1800) aged three, seated, in a white dress with blue sash tied around waist, his left arm holding open a book, wearing a hat with blue ribbon tied in a bow on ivory

oval, 3 ¼ in. (80 mm.) high, gilt-metal mount with foliate and beaded surround, inscribed on the wooden backing board 'Thomas Hayley / born 1780 / painted / by Meyer / 1783 / con amore'; a paper label on the backing board is similarly inscribed

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

PROVENANCE:

A gentleman; Sotheby's, London, 12 December 1966, lot 62 (400 gns to Kirk).

Thomas Alphonso Hayley was the son of the writer William Hayley (1745-1820), friend and biographer of William Cowper. Having demonstrated a flair for art, Thomas was apprenticed to William Hayley's friend, the sculptor John Flaxman, by 1795. That year, the young Thomas and Flaxman in front of a bust of William Hayley were painted by George Romney. This painting is now in The National Portrait Gallery, London (NPG101).





132

#### ANOTHER PROPERTY

~132

**ANDREW PLIMER (BRITISH, 1763-1837)**

A young gentleman, in grey coat, frilled cravat, powdered hair; sky background

on ivory

oval, 2½ in. (79 mm.) high, gilt-metal frame with translucent blue enamel band on *guilloché* surround, flanked by two white enamel stripes, the reverse centred with oval plaited hairwork within translucent blue glass on engine-turned foil ground

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

#### PROVENANCE:

The Rt. Hon. The Earl of Lanesborough; Sotheby's, London, 15 July 1968, lot 78.

Christie's, London, 23 March 1982, lot 330.

Christie's, London, 27 November 1985, lot 140.

with K. Henninger-Tavcar, Pforzheim, by 1987 (stock catalogue 1987, p. 42, no. 42/45).

#### LITERATURE:

K. Henninger-Tavcar, *Miniaturporträts*, Pforzheim, 1995, illustrated in colour p. 248.

#### THE PROPERTY OF A DANISH PRIVATE COLLECTOR

~133

**RICHARD COSWAY, R.A. (BRITISH, 1742-1821)**

Princess Augusta Sophia (1768–1840), in white dress with frilled open collar, the sleeves embroidered with a criss-cross pattern, blue sash tied around waist, a white bonnet with falling ribbon in her fair curling hair; sky background

signed on the backing card 'H.R.H. / The Princess Augusta / R<sup>d</sup>.

Cosway'

on ivory

oval, 3½ in. (88 mm.) high, gold frame with split-pearl surround, the reverse engraved 'H.R.H. / The Princess Augusta. / by R. Cosway.'

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

The present miniature compares with a group of portraits by Cosway depicting the children of King George III and Queen Charlotte in the British Royal Collection. Probably painted for the Prince of Wales and listed in the 'Cosway Accounts' of May 1795 (R. Walker, *The Eighteenth and Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, pp. 92–94), three of the portraits depict Princess Mary, Duchess of Gloucester (1776–1857), Princess Sophia (1777–1848) and Princess Amelia (1783–1810). The latter is signed in a similar way to the present portrait 'H.R.H. Princess Amelia R<sup>d</sup> Cosway' and at 3.9/16 in. (91 mm.) high, it is of a similar size.

Princess Augusta was the second daughter of King George III. Like her sisters she grew up under the supervision of Lady Charlotte Finch and received lessons in foreign languages, music, art and participated in sports. The king was very protective of his daughters and was reluctant for them to marry and leave home. As his illness developed, the issue of marriage became more and more difficult to resolve and Princess Augusta, despite enjoying a secret relationship with an equerry, Major-General Sir Brent Spencer, never married.



133





134

PROPERTY FROM A WELSH PRIVATE COLLECTION

~134

**CATHERINE KING, (BRITISH, FL. C. 1843)**

Edward King, 1st Earl of Kingston (1726-1797) as an officer, in gold-bordered scarlet coat with black facings, gold epaulettes, white waistcoat and frilled cravat, powdered hair on ivory

oval, 2 3/4 in. (72 mm.) high, gilt-metal mount within rectangular ebonised wood frame  
Inscribed in pen on the backing card 'Edward / Earl of Kingston / Copied for H.C: Corke / by her Cousin Cath King / 1843 / he was father to / the Lady Isabella King / & my G'. Grandfather'

£600-800

US\$910-1,200

€680-900

PROVENANCE:

By direct family descent.

Edward King, 1st Earl of Kingston was the son of Sir Henry King, 3rd Bt and Isabella Wingfield. He married, in 1752, Jane Caulfield. He succeeded to the title of 5th Baronet King of Boyle Abbey, Co. Roscommon in 1755. In 1764 he was created 1st Baron Kingston of Rockingham, Co. Roscommon and in 1768 he was created 1st Earl of Kingston. During his lifetime he held the offices of Grand Master of the Freemasons in Ireland and Custos Rotulorum of Co. Roscommon. He was also MP for Co. Sligo and was invested as a Privy Councillor of Ireland in 1794. Catherine King was the daughter of John King, 3rd Baron Kingston.

VARIOUS PROPERTIES

~135

**ANDREW PLIMER (BRITISH, 1763-1837)**

A young lady, in *décolleté* white Swiss muslin dress, dark hair dressed in curls

on ivory  
oval, 2 3/4 in. (74 mm.) high, gilt-metal mount with basketweave surround, within rectangular ebonised wood frame set with an acorn and foliage

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



135



136



(reverse)

~136

**ATTRIBUTED TO EDWARD MILES (BRITISH, 1752-1828)**

A gentleman, in blue coat with brass buttons, cream waistcoat and white knotted cravat, powdered hair on ivory

oval, 2 3/4 in. (67 mm.) high, gold frame with blue enamel surround and suspension loop set with split-pearls, the glazed reverse centred with a heart-shaped blue glass plaque with diamond-set monogram JK surrounded by two locks of fair hair, opalescent glass on engine-turned foil ground

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



PROPERTY FROM A WELSH PRIVATE COLLECTION

~137

**ANDREW PLIMER (BRITISH, 1763-1837)**

A gentleman called The Hon. William Moore (b. 1775), in blue coat, frilled white cravat on ivory

oval, 3 in. (76 mm.) high, gilt-metal mount engraved 'The Hon<sup>ble</sup>.. W<sup>m</sup> Moore. Son of Stephen. / 1<sup>st</sup>.. Earl of Mountcashell. b.1775 d.'

The reverse with trade label inscribed 'J. & W. Vokins, / Miniature Frame Makers / to H.R.H. The Prince of Wales / & The Royal Family / 14 & 16 G<sup>o</sup>. Portland St. W.'

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

By direct family descent.

The Hon. William Moore was the third son of Stephen, 1st Earl of Mountcashell (see lot 106) and his wife, Helena, *née* Rawdon. Based on the perceived age of the sitter and date of execution, the identification of the sitter is not certain.



137

~138

**CHARLES ROBERTSON (IRISH, C. 1760 - 1821)**

A gentleman called Stephen, 2nd Earl of Mountcashell (1770-1822), in brown coat, white waistcoat and cravat

signed on the reverse 'Cha'. Robertson / 95 new Bond St / London / G<sup>o</sup> / 12:'

on ivory

oval, 3 in. (76 mm.) high, gilt-metal frame with glazed reverse revealing signature and inscription

inscribed in pen on the backing card below the artist's signature

'Stephen 2<sup>nd</sup> Earl of / Mount-Cashell. Born 1770. / died. 1822. He mar. his cous. The [...] Margaret / [...]'

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**PROVENANCE:**

By direct family descent.

Stephen Moore, 2nd Earl of Mountcashell was the son of Stephen Moore, 1st Earl of Mountcashell (see lot 106). He married, in 1791, Margaret, *née* King, daughter of Robert King, 2nd Earl of Kingston and sister of George King, 3rd Earl of Kingston (see lots 122 and 128). Based on the perceived age of the sitter and date of execution, it has been suggested that the sitter may in fact be Stephen Moore, 3rd Earl of Mountcashell (1792-1883), son of the 2nd Earl of Mountcashell, who married, in 1819, Anna Maria Wyss.



138

VARIOUS PROPERTIES

~139

**ANDREW PLIMER (BRITISH, 1763-1837)**

A gentleman called George Worrall, in light brown coat, frilled cravat, powdered hair; sky background  
on ivory  
oval, 2 3/4 in. (74 mm.) high, gilt-metal frame, the reverse with  
plaited hairwork

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



139

~140

**GEORGE ENGLEHEART (BRITISH, 1750-1829)**

Dr Samuel Kilderbee (1759-1847), in double-breasted black coat, white cravat  
on ivory  
oval, 2 3/4 in. (68 mm.) high, gilt-metal frame, the glazed reverse centred with scrolling gold  
initials SK on foiled blue glass surrounded by plaited hair; fitted red leather case (2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

with K. Henninger-Tavcar, Pforzheim, by 1986 (stock catalogue 1986, p. 11, no. 11/158).

A 'Rev. Kilderbee' is recorded in George Engleheart's fee book in 1795 (see G. C. Williamson / H. L. D. Engleheart, *George Engleheart 1750-1829, Miniature Painter to George III*, London, 1902, p. 102).



140

~141

**ANDREW PLIMER (BRITISH, 1763-1837)**

A young gentleman, in blue coat with large buttons, frilled cravat, powdered  
hair; sky background  
on ivory  
oval, 3 3/4 in. (83 mm.) high, brass frame with suspension loop, the reverse  
centred with oval foiled opalescent glass with hair tied by split-pearls within  
blue glass on engine-turned foil ground

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

A gentleman; Christie's, London, 26 June 1979, lot 15.



141



THE PROPERTY OF A LADY

~142

**SIR WILLIAM CHARLES ROSS, R.A. (BRITISH, 1794-1860)**

Sir Henry Hervey Bruce, 3rd Baronet Bruce of Downhill, Co. Londonderry (1820-1909), in dark blue coat with green velvet collar, white shirt with gold buttons, black stock, fair hair with moustache and sideburns on ivory

oval, 1¼ in. (44 mm.) high, hinged gold bracelet frame, the cover engraved with two exotic birds at their nest and scrolling foliage, the polished concave reverse of the frame engraved 'Sir H. H. Bruce. / by / Sir William Ross. / 1841.'

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Sir Hervey J. H. Bruce, Bt; Christie's, London, 15 May 1979, lot 78.

Henry Hervey Bruce, 3rd Bt, was the son of Sir James Robertson Bruce, 2nd Bt and Ellen Hesketh and he succeeded to the title in 1836. He married, in 1842, Marianne Margaret Clifton, daughter of Sir Jukes Granville Jukes-Clifton, 8th Bt. A portrait miniature of her by William Egle was sold Christie's, London, 6 July 2005, lot 244. Henry Bruce held the office of High Sheriff of Co. Londonderry in 1846 and held the office of MP for Coleraine from 1862 to 1874 and 1880 to 1885. He was also Lord-Lieutenant of Co. Londonderry. He was succeeded by his eldest son, Sir Hervey Jukes Lloyd Bruce, 4th Bt.



142

PROPERTY FROM A WELSH PRIVATE COLLECTION

~143

**SIR WILLIAM CHARLES ROSS, R.A. (BRITISH, 1794/95-1860)**

Lady King, Countess of Kingston, *née* Helena Moore (1773-1847), in mauve dress, wearing a pearl necklace, dark upswept hair dressed in curls, *together with* a pair of portraits of her sons: Edward King, Viscount Kingsborough (1795-1837), in brown coat and blue and white striped shirt, and Robert Henry King, 4th Earl of Kingston (1796-1867), similarly dressed (English School, 19th century) the former signed and dated on the backing card 'Painted by / W C Ross Ra [...] 184[7]'

on ivory

ovals, 1¼ in. (45 mm.) high, gilt-metal mount; and 2½ in. (63 mm.) high, gilt-metal mounts, within rectangular ebonised wood frames with acorn motifs

the former inscribed in pen on an additional backing card 'Helena / Countess of / Kingston / b:1773. d.1847 / Sir D. Ross / pinx' and in pencil, in another hand, 'W' inserted before 'pinx', and engraved on the reverse of the frame is a transcription of the additional backing card, the interior with two H. J. Hatfield trade labels (4)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

PROVENANCE:

By direct family descent

For a portrait miniature by George Engleheart of Helena, Countess of Kingston, and a biographical note, see lot 129.

Edward, Viscount Kingsborough, eldest son of the Earl and Countess of Kingston, was an antiquarian who sought to prove that indigenous peoples of the Americas were a lost tribe of Israel. He published facsimiles of ancient documents and reports by early explorers on early ruins and civilisations. He died before succeeding to his father's title and his young brother, Robert, became 4th Earl of Kingston in 1839. Robert was an Irish peer, Whig politician and served in the British army in occupied France after the fall of Napoleon.



143 (part)





144

#### VARIOUS PROPERTIES

~144

**WALTER STEPHENS LETHBRIDGE (BRITISH, 1771/72-1831)**

A young lady, seated at a table with a jewel casket, in blue dress with puff sleeves, a long gold chain tucked into sash worn around waist, coral necklace, black gem-set choker and corresponding bracelets and gold earring, her fair hair elaborately dressed in ringlets, her right arm resting on the table covered with green cloth signed and dated on the backing card 'W S Lethbridge / Pinxit ad vivum 1829 / n°.

391 Strand / London'

on ivory

rectangular, 2% x 2¼ in. (90 x 70 mm.), gilt-metal mount

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

#### LITERATURE:

L. R. Schidlof, *The Miniature in Europe*, Graz, 1964, II, p. 996, IV, illustrated pl. 365, fig. 735.

~145

**ENGLISH SCHOOL, CIRCA 1840**

A lady called Annette von Droste-Hülshoff (1797-1848), in off-the-shoulders black velvet dress with puff sleeves, white lace shawl draped over her right shoulder, gem-set star-shaped brooch worn at corsage, long gold chain and earrings, a gem-set black ribbon worn across her forehead, fair upswept hair dressed in ringlets

on ivory

rectangular, 3½ x 2⅞ in. (90 x 72 mm.), gilt-metal frame

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

Annette von Droste-Hülshoff was a writer and considered to be one of Germany's most important poets.



145



146 (part)



~146

**EMMA ELEANOR KENDRICK (BRITISH, C. 1788-1871)**

A group of family portraits comprising: Mary Jane Todd, née Brydges (1805-1882), in white dress with gem-set brooches at corsage and waist, gold earrings, red shawl and green curtain background; Amelia Burn, née Todd, in white dress with pink rose at waist and in hair, pink shawl; a lady, in black dress with white collar, gem-set brooch tied at corsage, gem-set earrings, belt and tiara, black hat decorated with white plumes, red curtain background; a gentleman, in blue coat, ochre waistcoat, frilled white cravat, red curtain and landscape background

signed and inscribed on the backing card 'Mary Jane Todd / née Brydges. / August 28<sup>th</sup>. 1827. / Pinx. Emma Kendrick / London'; signed, dated and inscribed on the backing card 'Emma Eleanor Kendrick / Pinxit April 1823 / 4 Duchess Street / Portland Place / London / Amelia Burn née Todd', the other two unsigned

on ivory

rectangular, 3 x 2½ in. (76 x 61 mm.) to 3% x 2% in. (91 x 69 mm.), frosted gilt-metal mounts

(4)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

Mary Jane Todd, née Brydges, was the daughter of Rev. William Robinson, Rector of Denton, Kent and his wife Mary, née Robinson. In 1827 she married Lieutenant Colonel George Todd (1800-1873). It is presumed that the lady identified as Amelia Burn née Todd is her sister-in-law and that the remaining two portraits depict her parents.





147



~147

**REGINALD EASTON (BRITISH, 1807-1893)**

Three sisters of the Spencer Smith family in woodland landscapes: Dora (b. 1845), in *décolleté* white dress with gauze fichu, mauve ribbon tied at neck and mauve belt with gold buckle at waist, wearing a black choker set with gold pendant; Isabella Mary (b. 1846), in similar dress; Augusta Frances (b. 1850) in white dress with square lace-trimmed collar, the neckline and sleeves bordered with mauve ribbon, mauve sash tied around waist, wearing a black choker set with gold crucifix on ivory

ovals, 2½ in. (74 mm.) to 3½ in. (88 mm.) high, gilt-metal mounts set within pierced gilt-metal scrolling foliate and initial surrounds in blue velvet covered wooden panel

signed and dated on the backing cards 'Dora Spencer Smith / 1863. / painted by M<sup>r</sup>. Easton'; 'Isabella Mary Spencer Smith / 1863. / painted by M<sup>r</sup>. Easton'; 'Augusta Frances Spencer Smith / 1863. / painted by M<sup>r</sup>. Easton'

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

Dora, Isabella Mary and Augusta Frances were daughters of Charles Smith and his wife, Frances Anne Seymour (1808-1897). The Spencer Smiths were from Brooklands, Hampshire.

~148

**WILLIAM EGLEY (BRITISH, 1798-1870)**

A double portrait of two daughters of Richard Fellowes Benyon (1811-1897), seated in a woodland landscape with a basket of flowers, both in white dresses, the younger girl with a pink sash, the elder with a blue sash, signed, dated and inscribed on the backing card 'The Daughters of Richard Benyon Esq<sup>re</sup> / Painted by William Egley / 8 Montagu Street, Portman Square / London. / Oct<sup>r</sup> 8<sup>th</sup>. 1864'

on ivory

rectangular, 5½ x 6½ in. (128 x 167 mm.), ormolu frame with pierced foliate surround with monogram surmount MEGEB

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

Richard Fellowes Benyon was born Richard Fellowes but changed his name to Benyon upon the death in 1854 of his uncle, Richard Benyon de Beauvoir, and upon inheriting Englefield House in Berkshire. Richard Benyon had three daughters and on his death in 1897 his estates were bequeathed to his nephew, James Herbert Benyon.



148



149

149

**FRENCH SCHOOL, CIRCA 1690**

A pair of miniatures: a lady, in *décolleté* lace-trimmed gold-embroidered white dress, blue shawl draped across her right shoulder and pinned with a gem-set brooch at her left shoulder and at corsage, her hair dressed *à la Fontange* and with a blue ribbon, *together with* a gentleman, in gilt-studded armour with red and gold trim, white lace collar, long curling wig on parchment

ovals, 1½ in. (37 mm.) high, gilt-metal mounts

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

~150

**ATTRIBUTED TO BALTHASAR DENNER (GERMAN, 1685-1749)**

A young gentleman called Johann Matthias Gesneusel (?), in blue silk cloak, buff coat, tied white cravat, long curling wig on ivory

oval, 1½ in. (30 mm.) high, gilt-metal mount

An old paper label on the reverse is inscribed 'Joh: Matt / Gesneusel [?] / 93.'

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

**PROVENANCE:**

with Edwin Bucher, Trogen.



150



151 (part)

~151

**FRANÇOIS DUMONT (FRENCH, 1751-1831)**

Two miniatures: a gentleman, in gold-embroidered chocolate brown coat, frilled white cravat, powdered hair worn *en queue*, *together with* a lady, in *décolleté* fur-trimmed white dress, fur-bordered red velvet coat, her upswept powdered hair dressed with a lace cap (French School, circa 1760/1770)

both on ivory

ovals, 1½ in. (38 mm.) high, metal mount, and 1.7/16 in. (37 mm.)

high, gilt-metal frame with twisted surround and brooch pin

(2)

£800–1,200

US\$1,200–1,800

€900–1,300



PROPERTY FROM A GERMAN PRIVATE COLLECTION

Ψ-152

**FRANÇOIS-LOUIS-JOSEPH DELECOUR**  
(FRANCO-DUTCH, C. 1755 - AFTER 1805)

A lady in profile to the left, in *décolleté* blue dress with white underdress, white gauze fichu with sprigged lace trim, wearing pearl earring and black choker, powdered curling hair  
signed and dated 'Delecour / 1790' (lower right)  
on ivory  
oval, 1 1/4 in. (45 mm.) high, silver-gilt mount within pierced silver frame encrusted with rubies and diamonds

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

PROVENANCE:

Ashcroft Collection; Sotheby's, London, 7 May 1946, lot 71 (68 gns to Nyburg).

Henry Nyburg Collection; Sotheby's, London, 10 November 1969, lot 102. with Elle Shushan, Philadelphia, in 2007.

EXHIBITED:

On loan to the Victoria and Albert Museum, 1924-1939.



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VARIOUS PROPERTIES

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**PRUSSIAN SCHOOL, CIRCA 1792**

A nobleman, in profile to the left, in blue coat with black collar, frilled white cravat, wearing the white and red sash and breast-star of the Royal Prussian Order of the Red Eagle, powdered wig with Prussian pig-tail  
on ivory  
oval, 1 1/2 in. (36 mm.) high, gilt-metal mount

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



153

~154

**FRENCH SCHOOL, CIRCA 1720**

A young lady as Atalanta, seated in a landscaped garden with water features, statues, trees and trellis, holding a golden apple in her right hand, her left arm resting next to a water fountain, wearing a *décolleté* ochre dress with a gem-set pin at corsage and at right shoulder, pink skirt and gem-set gold belt, a gold-bordered blue cloak draped over her right arm, pinned at right shoulder with gem-set brooch  
on a thick piece of ivory  
rectangular, 2 x 2 7/8 in. (50 x 72 mm.), gilt-metal frame with pierced foliate surround

£800-1,200

US\$1,200-1,800

€900-1,300

Atalanta, tired of advances by her suitors, declared that she would marry the man who could run faster than her. She outran all who challenged her except Hippomenes who won by following the advice of Aphrodite. During the race he dropped three golden apples to distract Atalanta and on winning the race, he took her hand in marriage.



154



155

~155

**G. GODEAU (FRENCH, FL. C. 1796 - 1800)**

A young lady, in *décolleté* white dress and long flowing hair, being stabbed by a man in brown and mauve striped green cloak, red cap, plunging a knife into the lady's chest signed and dated 'Godeau / 1797' (upper left)

on ivory

2 7/8 in. (71 mm.) diam., gilt-metal mount

£800-1,200

US\$1,200-1,800

€900-1,300

PROPERTY FROM A GERMAN PRIVATE COLLECTION

~156

**ANTHELME FRANÇOIS LAGRÉNÉE (FRENCH, 1774-1832)**

A young lady called Marquise de Templehof, in a wooded landscape, in *décolleté* white dress with white surcoat; trees and shrubs in the background

bearing signature 'Isabey' (lower right)

on ivory

3 in. (75 mm.) diam., gilt-metal mount

Inscribed in pen on the backing card 'Marquise de Templehof. / 1797 / par Isabey'

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

with Gertrud Rudigier, Munich (as by Jean Baptiste Isabey and from the Leo Schidlöf Collection, Vienna).

Another early miniature by Lagrénée, signed, was in the Clore Collection, sold Sotheby's, London, 10 November 1986, lot 8.



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~157

**ETIENNE-LOUIS ADVINENT (FRENCH, 1767-1831)**

A young officer, in blue coat with silver epaulette, large red buttons and red collar with white edge, red waistcoat, frilled white cravat, red and blue striped tied cravat and brown stock, powdered hair

signed 'advinent' (mid-right)

on ivory

2 3/4 in. (72 mm.) diam., silver-gilt *réverbère* frame with blue enamel surround

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**PROVENANCE:**

with D. S. Lavender (Antiques) Ltd., London, in 2002.



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~158

**ANTOINE-CLAUDE FLEURY (FRENCH, FL. C. 1790-1822)**

General Baron Thouvenot (1757-1817), standing by a cannon and pointing towards the distance with his right hand, his left hand resting on his sword, in gold-embroidered blue uniform with gold epaulettes and white silk waistcoat with gilt-copper belt

signed and dated 'Fleury / 1793' (lower right)

on ivory

2 3/4 in. (71 mm.) diam., octagonal gilt-metal frame

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

**PROVENANCE:**

André Lévi Collection, in 1935.

Christie's, Geneva, 16 May 1995, lot 136.

with D. S. Lavender (Antiques) Ltd., London, in 1995.

**EXHIBITED:**

Paris, Musée des Arts Décoratifs, *Deux siècles de gloire militaire 1610-1814*, 1935, no. 657.

**LITERATURE:**

N. Lemoine-Bouchard, *Les Peintres en miniature 1650-1850*, Paris, 2008, p. 238.

Baron Pierre Thouvenot commanded the Belgian Artillery in 1792 and became *chef d'état-major* of the Dutch Army in 1793. In 1801 he was *chef de brigade* in Santo Domingo and served subsequently in Germany and Spain. He retired in 1815.



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VARIOUS PROPERTIES

~159

**JACQUES-AUGUSTIN-CATHERINE PAJOU (FRENCH, 1766-1828)**

A young lady, in gold-trimmed mauve dress with white underdress, her arms folded across her front, wearing large pearl earrings, red hairbands in her curling hair; chair or cushion in the background

signed and dated 'Pajou fils. / 1797.' (lower left)

*fixé-sous-verre*

2½ in. (63 mm.) diam., gilt-metal mount with stamped foliate border

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

with H. G. Klein, Cologne, in 1992.

For further information about this rare artist, see P. Nusbaumer, *Jacques Augustin-Catherine-Pajou, peintre d'histoire et de portraits*, Le Pecq-sur-Seine, 1997.



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160

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**FRENCH SCHOOL, CIRCA 1810/20**

A gentleman, seated in a mahogany chair, in dark brown coat, ochre waistcoat and knotted white cravat possibly signed 'L. Martin' (lower right)

*fixé-sous-verre*

2⅝ in. (67 mm.) diam., gilt-metal frame with stamped foliate border

£800–1,200

US\$1,200–1,800

€900–1,300





~161

**LOUIS-LIE PERIN-SALBREUX (FRENCH, 1753-1817)**

A fine miniature of a young lady in a landscape, in mauve double-breasted coat, white gauze fichu, wearing a white cap decorated with green plumes over her powdered curling hair; trees, flowers and an urn in the background  
signed 'L perin' (lower right)

on ivory

2 7/8 in. (65 mm.) diam., gilt-metal mount with stamped foliate border

£6,000-8,000

US\$9,100-12,000

€6,800-9,000



162 (part)

~162

FRENCH SCHOOL, CIRCA 1790

Two miniatures: a young lady, seated on a wooden chair, in mauve dress and white Swiss muslin fichu with lace border, white lace mob-cap over her powdered curling hair, *together with* a young lady in blue-bordered chocolate brown dress, a blue ribbon in her curling hair (French School, circa 1790)

both on ivory

each 2½ in. (62 mm.) diam., gilt-metal mounts

(2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

~163

JOSEPH DERANTON (FRENCH, 1756–1814)

A young lady, in white dress with frilled collar, wearing a silver-bordered yellow shawl across her shoulders, crossing over at her waist, powdered curling hair

on ivory

oval, 2½ in. (63 mm.) high, gilt-metal mount with engraved foliate and wavescroll border

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



163

~164

SCHOOL OF PIERRE-ADOLPHE HALL, CIRCA 1780/85

A young lady called Mary Penfold, *née* Crispe, in *décolleté* turquoise dress with white underdress, blue ribbons tied at her elbows, long curling hair decorated with black ribbon, red and white flowers and Swiss muslin veil

on ivory

oval, 2¼ in. (56 mm.) high, gold mount

later inscribed on the backing card 'Mrs Penfold / *née* Mary Crispe'

£800–1,200

US\$1,200–1,800

€900–1,300



164

PROVENANCE:

By direct family descent.



~165

**ATTRIBUTED TO CLAUDE HOIN (FRENCH, 1750-1817)**

A lady called the Comtesse Diane de Polignac (1746 - after 1818), in *décolleté* white dress, flowers and peppermint green ribbon in her upswept powdered hair, wearing a pearl necklace and earrings on ivory

2 1/8 in. (53 mm.) diam., gilt-metal frame with split-pearl border

An old paper label on the reverse is inscribed 'La Comtesse / Diane de Polignac / par / Charles Houin. [latter two names effaced] Half.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**PROVENANCE:**

Ted Peckham, Esq.; Sotheby's, London, 21 February 1966, lot 69.

Comtesse Diane de Polignac was the daughter of Armand XVII, Marquis de Polignac and Diane Adélaïde Zéphirine de Mancini. From 1778 she was First Lady-in-Waiting to Madame Elisabeth of France, sister of King Louis XVI. She was admitted to the inner circle of Queen Marie-Antoinette at the *Hameau* of Trianon. During the French Revolution she fled France with other members of her family and settled in St Petersburg where she died.



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~166

**FRANÇOIS JAQUEMIN (FRENCH, C. 1760 - AFTER 1791)**

Two miniatures: Maximilien Robespierre (1758-1794), in striped blue coat, frilled white cravat, powdered hair, *together with* a young gentleman, in green coat with large buttons, frilled white cravat, powdered hair; sky background (French School, circa 1790/1795) the former signed 'Jaquemin' (lower right)

both on ivory

2 in. (50 mm.) diam., gilt-metal frame, the silk reverse later

inscribed 'Robespierre'; 2 1/8 in. (55 mm.) diam., silver frame with stamped foliate border, respectively

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

Robespierre was a French lawyer and politician and became known as one of the most influential figures of the French Revolution. During the Reign of Terror he served as a member of the Committee of General Defense and emerged as the dominant force. Robespierre created a new religion in line with his own philosophical beliefs and in 1794 the Cult of the Supreme Being was formed. His increasing autocracy and power began to make him unpopular and he was arrested along with his most loyal supporters. In July 1794 he faced the guillotine without trial in La Place de la Révolution, Paris.

~167

**ADALBERT SUCHY (BOHEMIAN, 1783-1849)**

Leopold of Bourbon-Naples, Prince of Salerno (1790-1851), in red-piped blue coat with red collar, black stock, wearing the jewel of the Order of the Golden Fleece, and the breast-stars of the Royal Sicilian Orders of Saint Januarius, Saint Ferdinand and Merit, the Russian Order of Saint Andrew, and the Royal French Order of the Holy Ghost

signed and dated 'Ad. Suchy. pxt. 1814.' (mid-right)

on ivory

oval, 2½ in. (60 mm.) high, gilt-metal mount

£1,500-1,800

US\$2,300-2,700

€1,700-2,000

In the same year, 1814, Suchy painted the sitter's mother, Queen Maria Carolina of Naples (Brewster Collection; Sotheby's, Geneva, 15 November 1995, lot 293). For a miniature of the sitter's older brother, Francis I, King of the Two Sicilies, see the following lot.



167

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**NEAPOLITAN SCHOOL, CIRCA 1825**

A FRAME OF TEN PORTRAIT MINIATURES OF FRANCIS I OF THE TWO SICILIES AND HIS CHILDREN

**Francis I** (1777-1830), King of the Two Sicilies 1825-1830, in dark blue coat with red collar and black stock, wearing the breast-stars of the Royal Sicilian Orders of Saint Januarius, Saint Ferdinand and of Merit, and the Imperial Russian Order of St Andrew; his eldest daughter, **Princess Maria Christina** (1806-1878), later Queen Consort of Spain 1829-1833 and Regent of Spain 1833-1840, in white dress, her dark hair dressed in curls and decorated with an elaborately tied pink sash; **Prince Ferdinand II** (1810-1859), later King of the Two Sicilies 1830-1859, in blue coat with red collar and black stock, wearing the breast-stars of the Royal Sicilian Orders of Saint Januarius, Saint Ferdinand and of Merit, the Royal Spanish Order of Charles II and the Royal French Order of the Holy Ghost; **Charles Ferdinand, Prince of Capua** (1811-1862), in similar blue and red coat with gold epaulette, wearing the breast-stars of the Royal Sicilian Orders of Saint Januarius, Saint Ferdinand and of Merit, and the Royal Spanish Order of Charles II; **Prince Leopold, Count of Syracuse** (1813-1860), in similar blue and red coat with gold epaulettes, wearing the breast-stars of the Royal Sicilian Orders of Saint Januarius, Saint Ferdinand and of Merit, and the Royal Spanish Order of Charles II; **Prince Antonio, Count of Lecce** (1816-1843), in green coat, wearing the breast-stars of the Royal Sicilian Orders of Saint Januarius, Saint Ferdinand and of Merit, and the Royal Spanish Order of Charles II; **Princess Maria Antonia** (1814-1898), later Grand Duchess of Tuscany 1833-1859 as consort of Leopold II, Grand Duke of Tuscany, in frilled white off-the-shoulders dress with puff sleeves and sash around waist, upswept hair; **Princess Maria Amalia** (1818-1857), later Infanta of Portugal and Spain by marriage to Infante Sebastian of Portugal and Spain, in white off-the-shoulders dress with scalloped collar; **Princess Maria Carolina** (1820-1861), later Infanta of Spain by marriage to Infante Carlos, Count of Montemolin, in frilled white off-the-shoulder dress; **Princess Teresa Cristina** (1822-1889), later Empress consort of Dom Pedro II of Brazil, in frilled white dress

on ivory

ovals, 1½ in. (34 mm.) to 1¾ in. (42 mm.) high, gilt-metal mounts with foliate surround, mounted on a rectangular velvet panel within giltwood and gesso frame

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

For a miniature of King Ferdinand II's younger brother, Leopold of Bourbon-Naples, Prince of Salerno, by Adalbert Suchy, see the previous lot.









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**GIUSEPPE TRESCA (ITALIAN, FL. C. 1770 - 1816)**

A young lady, in white dress with white gauze trim and fichu, blue sash with pearl-set buckle tied around waist, blue ribbon tied at neck, gold-trimmed white scarf tied in a knot around her curling dark hair  
signed 'Tresca f. P.' (lower right)

on ivory

2½ in. (64 mm.) diam., gilt-metal easel-stand frame with laurel wreath and ribbon surmount, two globular feet

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

~170

**ATTRIBUTED TO CHARLES MAUCOURT (FRENCH, 1718-1768)**

A young gentleman, in gold-embroidered emerald green coat with gold buttons, black stock and white frilled cravat, his left hand holding a red velvet cloak worn over his right shoulder, powdered hair worn *en queue*  
on ivory

oval, 2½ in. (60 mm.) high, gilt-metal frame, the reverse centred with oval translucent blue glass on *guilloché* ground

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Christie's, London, 10 July 1990, lot 39 (as by Antonio Bencini).

A signed and dated portrait miniature by Charles Maucourt depicting Agostino Carlini, 1762, is in the National Portrait Gallery, London, (NPG 5388).



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PROPERTY FROM A GERMAN PRIVATE COLLECTION

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**MICHAELO ALBANESI (ITALIAN, 1816-1878)**

A baby, lying nude in a garden surrounded by flowers and trees  
signed and dated 'M Albanesi 1846' (mid-right)  
on ivory

rectangular, 2½ x 2¾ in. (63 x 70 mm.), gilt-metal mount with stamped border

£800-1,200

US\$1,200-1,800

€900-1,300

PROVENANCE:

with Gertrud Rudigier, Munich, in 2001.



VARIOUS PROPERTIES

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**MARIE MARGUERITE FRANÇOISE JASER (FRENCH, 1782-1873)**

A young gentleman, in blue coat, striped buff coloured waistcoat, white shirt and knotted white cravat, fair hair and sideburns

signed 'M<sup>e</sup>. Jaser' (lower right)

on ivory

oval, 3 1/8 in. (78 mm.) high, gilt-metal mount within rectangular wood frame with gilt stars

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



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173

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**ATTRIBUTED TO FERDINAND MACHERA (FRENCH, 1776-1843)**

A gentleman, in double-breasted dark blue coat, white waistcoat and cravat, wearing the breast-star of an order; pillar and sky background on ivory

oval, 3 1/8 in. (77 mm.) high, gilt-metal mount

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

W. Gütermann Collection, Turin; Sotheby's, Zurich, 15 November 1977, lot 76.

~174

**J. LECOURT (FRENCH, FL. C. 1804-1836)**

A young lady, in *décolleté* red dress with blue, red and white trim, a gem-set brooch at corsage, white underdress, her dark curling hair upswept and dressed with a gem-set gold comb signed and dated 'J. Lecourt. 1812.' (mid-right) on ivory oval, 2 in. (50 mm.) high, gilt-metal mount

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



174



175

~175

**CHARLES GUILLAUME ALEXANDRE BOURGEOIS (FRENCH, 1759-1832)**

A young lady called Madame Bernard, in *décolleté* white dress, claret red sash tied around waist, dark upswept hair dressed with coral comb, coral earring signed and dated 'C Bourgeois / 1808' (lower right) on ivory

oval, 2½ in. (63 mm.) high, elaborate gilt-metal frame with tied ribbon surmount, foliate spandrels and a cherub's head

A paper label on the reverse is inscribed in pen 'M<sup>me</sup> Bernard'

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



~176

**SCHOOL OF PIERRE-EDOUARD DAGOTY, CIRCA 1815**

A young officer, in uniform, blue coat with red facings, gold frogging, buttons and epaulettes, white collar, black stock, dark curling hair and sideburns  
on ivory

rectangular, 2 x 1½ in. (50 x 42 mm.), hinged gold frame suspended from a three-strand gold chain, the glazed reverse set with ivory plaque painted and decorated in hair powder: initials JDG surmounted by a pansy with A [*pensez à JDG*] and a floral wreath and surrounded by flowers

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



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PROPERTY FROM A GERMAN PRIVATE COLLECTION

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**LOUIS-FRANÇOIS AUBRY (FRENCH, 1767-1851)**

A young lady, in brown velvet coat with buttons and frogging, frilled lace upstanding collar, dark hair dressed in curls  
signed 'Aubry' (lower left)

on ivory

oval, 2½ in. (65 mm.) high, silver easel-stand frame, the reverse engraved '*par Aubry*'

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

PROVENANCE:

with D. S. Lavender (Antiques) Ltd., London, in 2005.



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# VARIOUS PROPERTIES

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## ATTRIBUTED TO MANSION, CIRCA 1815

Count Théobald Joseph Gaspard d'Hoffelize (1765-1849), in French military uniform, blue double-breasted coat with brass buttons, gold-embroidered collar, gold epaulettes, black stock, wearing the Royal French Orders of St Louis, the *Lys* and the Legion of Honour on ivory

oval, 3 3/8 in. (85 mm.) high, gilt-metal mount, the backing card inscribed 'Gaspard Comte / d'Hoffelize / Paire [sic] de France héréditaire / Maréchal de camp / Mort à Nancy / 1847'

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

Count Théobald Joseph Gaspard d'Hoffelize was a peer of France and Deputy at the *Assemblée Nationale* between 1822 and 1827. He also served as Lieutenant Colonel during the *ancien régime* and was elected General Councillor of Moselle after the Restoration. He became a peer of France in 1829, a prestigious position held by the highest-ranking members of French nobility.

~179

## JEAN-URBAIN GUERIN (FRENCH, 1760-1836)

A gentleman, in blue coat with brass buttons, white waistcoat and knotted cravat, greying hair on ivory

oval, 4 in. (100 mm.) high, heavy ormolu frame with beaded surround and tied ribbon surmount

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



179





180

~180

**SCHOOL OF JEAN-BAPTISTE ISABEY, CIRCA 1805**

A young lady, seated on a wooden chair, in ochre dress and white underdress, wearing a gold plaque engraved 'f' on a five-strand bracelet on her upper arm, her arms folded across her front, pink and yellow flowers in her right hand, dark hair blowing in a breeze; sky and foliate background

on ivory

rectangular, 3 x 2½ in. (76 x 62 mm.), gilt-metal mount

US\$1,600-2,300

€1,200-1,700

PROPERTY FROM A GERMAN PRIVATE COLLECTION

181

**JEAN-BAPTISTE ISABEY (FRENCH, 1767-1855)**

A young gentleman, in open brown coat with frogging, buff coloured waistcoat, red scarf, white shirt, black stock, wearing three orders, brown hair and sideburns; sky background signed and dated 'J. Isabey / 1821' (lower left)

on card

oval, 5½ in. (128 mm.) high, silver-gilt bezel

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

with D. S. Lavender (Antiques) Ltd., London, in 1999.



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**CIRCLE OF DANIEL SAINT, CIRCA 1805/10**

Napoleon Bonaparte (1769–1821), Emperor of France 1804–1814/1815, in red-piped green uniform of the *Chasseurs-à-cheval*, gold epaulettes, wearing the red *moiré* sash, badge and breast-star of the Imperial French Order of the Legion of Honour and the badge of the Order of the Iron Crown of Lombardy on ivory oval, 2 in. (48 mm.) high, gilt-metal mount with split-pearl surround, in rectangular wood frame

£1,000–1,500

US\$1,600–2,300  
€1,200–1,700



182

~183

**JOHANN BAPTIST GÖSTL (AUSTRIAN, 1813–1895)**

Princess Maria Anna of Savoy (1803–1884), Empress of Austria 1835–1848, in frilled white off-the-shoulders dress, gold-trimmed blue shawl worn over right shoulder, wearing a four-strand pearl necklace, her dark upswept hair dressed in plaits, wearing a black cap decorated with an ostrich feather; together with a copy of H. Fuchs, *Die Österreichische Bildnisminiatur. Von den Anfängen bis zur Gegenwart*, I, Vienna, 1981 signed 'Gössl' (mid-left)

on ivory oval, 2 1/4 in. (72 mm.) high, gilt-metal frame with inner beaded surround Inscribed in pencil on the backing card 'Kaiserin / Anna / Gemalin Kaisers / Ferdinand I.' (2)

£2,000–3,000

US\$3,100–4,500  
€2,300–3,400

**PROVENANCE:**

with City Galerie, Vienna, in 1983.

**LITERATURE:**

H. Fuchs, *Die Österreichische Bildnisminiatur. Von den Anfängen bis zur Gegenwart*, I, Vienna, 1981, illustrated p. 235, no. 167.

H. Fuchs, 'Die österreichische Bildnisminiatur', *Weltkunst*, 1 November 1981, illustrated p. 3201.

Princess Maria Anna of Savoy was the daughter of King Victor Emmanuel I of Sardinia and his wife, Archduchess Maria Teresa of Austria-Este. She married, in 1831, King Ferdinand of Austria, later Emperor Ferdinand I. Incapable of successfully ruling his empire, Ferdinand abdicated in 1848 and was succeeded by his nephew, Francis Joseph I. The couple spent the rest of their lives at Prague Castle and died without issue.



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†~184

**PETER EDWARD STROELY (GERMAN, 1768-1826)**

Princess Elizaveta Borissovna Shakhovskaya (1773-1796), in profile to the left, in *décolleté* white dress with white sash tied around her waist, her fair long flowing hair adorned with a scarf and a wreath of blue flowers on ivory

oval, 2½ in. (63 mm.) high, gilt-metal frame with paste surround, in associated hinged red leather case lined with cream silk (2)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

**PROVENANCE:**

Christie's, Geneva, 9 May 1989, lot 210.

Elizaveta Borissovna Shakhovskaya (1773-1796) was the daughter of Boris Grigorevich Shakhovskoi (d. 1813) and Princess Varvara Aleksandrovna, née Strogonova. She married, in Paris in February 1792, the Belgian Prince Louis-Marie d'Arenberg, which displeased Empress Catherine the Great. A month into their marriage, the Empress decreed the confiscation of Shakhovskaya's large estates, along with those of her mother. She returned to Russia but her husband was forbidden entry into the country, having been accused of participating in the revolutions in France and Brabant. From this marriage a daughter was born and two years later the couple were officially divorced. She was permitted to remarry and a few years later, in 1795, wed a distant cousin, Prince Petr Feodorovich Shakhovskoi (1773-1841). It is said that after her second marriage the princess retired to her estates where she was poisoned.

A further unsigned version of the present miniature is illustrated and discussed in K. V. Mikhailova / G. V. Smirnov, *Portrait Miniatures from the Collection of the State Russian Museum*, Leningrad, 1979, I, p. 113, no. 79, pp. 372-373, no. 63.



184



185

†~185

**RUSSIAN SCHOOL, CIRCA 1835**

A lady, said to be a member of the Olenin family, in lilac off-the-shoulders dress with ruched bodice and large puff sleeves, wearing a three-strand pearl necklace, the clasp set with pearls and centred with a large emerald, gem-set earrings, her dark upswept hair dress in a plaited bun on ivory

oval, 4¼ in. (120 mm.) high, gilt-metal mount within rectangular wood frame with gilt-metal surround

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**PROVENANCE:**

Christie's, London, 27 November 2007, lot 283.







Afternoon Session  
Lots 301-526





**301**

**A SET OF EIGHT ELIZABETH II PARCEL-GILT SILVER GOBLETs**

MARK OF STUART DEVLIN, LONDON, 1972

Each tapering silver bowl with hammered finish, the gilt stem and spreading foot with textured finish, *each marked near rim*

7¼ in. (19.8 cm.) high

48 oz. (1,493 gr.)

(8)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



**302**

**AN ELIZABETH II SILVER CUP AND COVER**

MARK OF GARRARD & CO., LONDON, 1966, DESIGNED BY ALEX STYLES

Cylindrical on three angular feet, with trefoil spire finial, engraved on one side with the arms of the City of London and on the other with an inscription, *marked near rim and on cover bezel, the foot engraved 'Des: A. G. Styles Garrard & Co. Ltd., 112 Regent St. W.1'*, contained in a fitted case

15½ in. (39.3 cm.) high

35 oz. (1,084 gr.)

The inscription reads 'Presented by the Corporation of London to the City of Lyon on the Occasion of the visit of the Right Honourable the Lord Mayor of London Alderman Sir Lionel Denny, M.C. October 1966'

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

Sir Lionel Denny, M.C. (1897–1985) served as the master of three City Livery Companies, the Barber-Surgeons, the Vintners and the Watermen and Lightermen. He was Lord Mayor of London in 1966 and in this capacity became the first Chancellor of City University.





303

**A GEORGE V SILVER-MOUNTED WOOD BOWL**

MARK OF OMAR RAMSDEN, LONDON, 1931

Oblong, the plain rim with shaped inside edge, *marked on rim, further engraved 'OMAR RAMSDEN ME FECIT'*

11½ in. (29.6 cm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

Another very similar bowl, described as a bread boat was exhibited in *Omar Ramsden 1873–1939 Centenary Exhibition of Silver*, no. 70 and is illustrated in the exhibition catalogue.

Leslie Durbin, who worked with Ramsden before becoming a successful silversmith in his own right, described how Omar Ramsden would personally treat the wood used in bowls, such as the present example, as well as the wood for the mazer bowls for which Ramsden is perhaps best known. When the wood was returned to the shop after having been turned by Rogers and Co. the wood would be charred, inside and out, with a gas flame jet. While still hot Ramsden would rub beeswax into the surface and only once the bowls had cooled would Ramsden trust them to be handled by anyone else, turning them over to a workman to be polished. (E. Turner and L. S. Roberts, *English Silver, Masterpieces by Omar Ramsden From the Campbell Collection*, New York, 1992, p. 56).

304

**A DANISH SILVER CIGARETTE-BOX**

MARK OF GEORG JENSEN, COPENHAGEN, 1920, MODEL 58, DESIGNED BY GEORG JENSEN

Oblong and on four cast double-bud feet, the hinged cover chased with a foliage wreath, later engraved inside the cover with an inscription, *marked underneath*

8¾ in. (22.1 cm.) wide

The inscription reads '1920–1930 Presented to Albert Faller, Esq. by his Partners in the Firm of Price Waterhouse Faller & Co., as a Token of Esteem and Regard Buenos Aires 28th November 1930'.

£1,500–2,000

US\$2,300–3,000

€1,700–2,200





**305**

**A PAIR OF BELGIAN SILVER DISHES**

MARK OF WOLFERS FRÈRES, BRUSSELS, EARLY 20TH CENTURY

Each leaf-shaped on three scroll feet, the borders applied with foliage and with an openwork spatulate handle, *marked near handle*

9¾ in. (25 cm.) wide

30 oz. (935 gr.)

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

Wolfers Frères, established in 1812, was headed by Louis Wolfers from 1850 until his death in 1892. His son, Philippe became artistic director in 1892. With his brothers he expanded the company from a small factory into an international retail business. His contribution to the firm's success was both his talented designs and marketing abilities.

**306**

**A FRENCH SILVER PICNIC-SET**

MARK OF BOULANGER, PARIS, LATE 19TH CENTURY, AFTER A DESIGN BY DR. CHRISTOPHER DRESSER, RETAILED BY MAQUET, 10, RUE DE LA PAIX, PARIS

Each piece plain, comprising: a kettle and lamp with plated stand and raffia covered handle; a teapot; a double cannister with screw and bayonet mounted covers; a flask; a cream-jug; a sugar bowl; two teaspoons; a pair of sugar tongs and a pair of yellow painted pottery saucers, contained in a fitted leather case

the case 11¾ in. (30.2 cm.) long

gross weight of silver 55 oz. (1,714 gr.)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

Christopher Dresser (1834–1904), was one of the most influential designers of his time. A contemporary of William Morris, he was Britain's first independent industrial designer, pioneering a new modern style and creating beautiful objects for an emerging consumer culture. Dresser was influenced by art and design from Japan, Egypt and Asia.







307

**A GERMAN SILVER KETTLE, STAND AND LAMP**

STAMPED EUGEN MARCUS, EARLY 20TH CENTURY

In the *Jugendstil* style, the kettle fluted circular, the four spouts each with a silver applied wood tap, the rising detachable cover with wood finial, with overhead part-wood handle, the coniform stand with a band of openwork scrolls and supporting the lamp, *marked under kettle, stand and lamp*

19½ in. (49.5 cm.) high

gross weight 86 oz. (2,666 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

A very similar kettle, stand and lamp, part of a seven-piece tea and coffee service, also by Eugen Marcus with further pieces marked for Wilhelm Binder was sold Christie's, New York, 12 June 1993, lot 169.



308 (part)

**308**

**A FRENCH SILVER-GILT DESSERT-SERVICE**

MARK OF A. AUCOC, PARIS, LATE 19TH CENTURY

Each piece chased with foliate and husks and engraved with initials, comprising:

Twenty-four dessert-forks	Twenty-four dessert-spoons
Twenty-four teaspoons	Twenty-four ice-cream spoons
Twenty-four fruit-knives, with filled handles	

A serving spoon, with filled handle

A serving fork, with filled handle

All contained in a fitted brass-bound oak canteen fitted with three felt-covered trays

the canteen 17¼ in. (45 cm.) wide

weighable silver 128 oz. (3,979 gr.)

(122)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



**309**

**A FRENCH SILVER-GILT MOUNTED CUT-GLASS CLARET-JUG**

MARK OF LEFEBVRE, PARIS, LATE 19TH CENTURY

The ovoid fluted glass body with silver-gilt mounts, with leaf-capped handle, the hinged cover with fruiting grapevine finial, the spreading foot with egg-and-dart border, *marked on foot, near handle and inside cover with French export marks*

12 in. (30.5 cm.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400





310

**A FRENCH SILVER JARDINIÈRE**

MARK OF ROUSSEL FILS ET CIE., PARIS, LATE 19TH CENTURY

Oval and on four fluted leaf-capped feet, the sides chased with trailing foliage, the ribbon-tied reeded rim applied with torches, with foliage handles, *marked underneath*, with conforming silver plate liner  
17¼ in. (44 cm.) long  
weight of silver 54 oz. (1,679 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

311

**A PAIR OF FRENCH SILVER-MOUNTED GLASS CLARET-JUGS**

MARK OF BOIVIN, PARIS, LATE 19TH CENTURY

Each fluted ovoid body with openwork foliage and ribbon-tied reeded mounts, the hinged covers with cast foliage finials, with leaf-capped scroll handles, *each marked on foot, near handle and on cover*

11½ in. (30 cm.) high

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600





**312**

**A GERMAN SILVER JARDINIÈRE**

MARK OF WILHELM BINDER, LATE 19TH CENTURY

Shaped oval and on fluted feet, the sides pierced with slats and chased with ribbon-tied husk swags, each end with drop-ring handle, *marked near handle*, with clear glass liner

17¼ in. (45 cm.) long  
weight of silver 23 oz. (717 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



**313**

**A PAIR OF CONTINENTAL SILVER-MOUNTED CUT-GLASS JUGS**

CIRCA LATE 20TH CENTURY

Each baluster glass body cut with foliage, the silver mounts cast and chased with foliage and with rope-twist borders, the hinged covers with cast putto finial, with foliage-capped scroll handle, *each marked underneath*  
13½ in. (34 cm.) high (2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800





314

**A PAIR OF GERMAN PARCEL-GILT SILVER DESSERT-STANDS**  
 MARK OF LAZARUS POSEN, FRANKFURT, LATE 19TH CENTURY

Each domed base on four cast branch feet with similar borders, chased with flowers on matted ground and engraved with initials, the stems cast as three putti at play supporting the shaped oval bowl chased with foliage and flower and with *rocaille* border, each marked under base, the gilt liners with drop ring handles  
 10 $\frac{3}{8}$  in. (26.5 cm.) high  
 weight of silver 113 oz. (3,515 gr.)

(2)

£7,000–10,000

US\$11,000–15,000  
 €7,900–11,000





315

**A PAIR OF GERMAN SILVER NINE-LIGHT CANDELABRA**

BY FRANÇOIS LOUIS JERÉMIE SY AND  
EMIL AUGUST ALBERT WAGNER, BERLIN, CIRCA 1870

Each on square plinth, cast, engraved and applied with swags, masks and foliage and supported on four dolphin feet, the base of one cast as Theseus wrestling the Marathonian Bull, the base of the other cast as Jason taming the Colchian dragon while holding aloft the Golden Fleece, each below two tiers of four scrolling branches with socket and wax-pan and with a further central socket, the base engraved with a coat-of-arms below a coronet, *the base of each signed 'Sy & Wagner Berlin 812', each further scratched underneath with number '4762'*

26½ in. (67 cm.) high and slightly smaller

417 oz. (12,981 gr.)

The arms are those of de Renzis for Francesco de Renzis (1836-1900), who was to become a central figure in the history of the family. Already a captain the Army of the Reign of the Two Sicilies, he later served in the army of the Savoia family from 1860. He was later appointed ambassador to Madrid and later London he was also a Member of parliament five times before being promoted to the Senate. He married Baroness Edith Sonnino, sister of Sidney Sonnino, an eminent Italian politician who was Minister of Foreign Affairs during the first world war and during the negotiation of the Treaty of Versailles. (2)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

**PROVENANCE:**

Baron Francesco di Renzis, who married Baroness Edith Sonnino, sister of Sidney Sonnino and by descent.





316

**AN AUSTRO-HUNGARIAN SILVER CENTREPIECE AND TWO BOWLS**

VIENNA, LATE 19TH CENTURY, MAKER'S MARK W&C, PROBABLY FOR WÜRBEL AND CZOKALLY

The base shaped oval and with openwork and cast foliage scroll feet, the sides chased and engraved with further foliage and *rocaille* and applied on each side with a vacant cartouche, the stem applied with three putto holding wreaths, with a detachable circular bowl with openwork border, the two bowls similarly decorated, *the centrepiece marked on base, and bowl, the two bowls each marked near rim* the centrepiece 33 in. (84 cm.) wide  
335 oz. (10,420 gr.)

(3)

£25,000–35,000

US\$38,000–53,000

€29,000–39,000











**317**

**A GERMAN SILVER PUNCH-SET**

THE CUPS WITH MAKER'S MARK HL CONJOINED, THE LADLE WITH MAKER'S MARK W, DATED 1897

Each piece naturalistically formed as rope tied fabric, comprising: a punch-bowl and cover, engraved '1847-1897' within foliage wreath; a circular tray; a ladle and seven goblets, *the goblets marked near rim, the ladle marked on handle, the tray and punch bowl each marked underneath and further engraved 'Friedlander'*

the tray 16 in. (41 cm.) diam.

104 oz. (3,233 gr.)

(10)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**318**

**A PAIR OF GERMAN SILVER-MOUNTED GLASS CLARET-JUGS**

MARK OF KOCH AND BERGFELD, BREMEN, LATE 19TH CENTURY

Each tapering cylindrical spiral-fluted body with foliage, flowers and *rocaille* cast mounts, the hinged covers similarly chased and with shaped finials, with leaf-capped scroll handles, *each marked near handle, one further stamped 'V. Mayers Sohne', the other stamped 'Aron', each stamped with number '1010874'*

12¾ in. (32.5 cm.) high

(2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600







**319**  
**A GERMAN SILVER NEF**  
 MAKER'S MARK INDISTINCT, EARLY 20TH  
 CENTURY

Modelled as a three masted ship at full sail,  
 the hull realistically engraved, supported on  
 spreading circular base with cast dolphins  
 and chased with foliage, rising to a platform  
 cast as waves and with cast dolphin stem,  
*marked on base*

27¼ in. (69.2 cm.) high  
 106 oz. (3,287 gr.)

£7,000-10,000 US\$11,000-15,000  
 €7,900-11,000

The term nef first came into use in the 13th century to describe a drinking vessel but developed over centuries to describe any vessel in the form of a boat. While the Burghley Nef, marked for Paris, 1527, is perhaps the best known example, many examples were made in the early 17th century in Augsburg and Nuremberg. The nef, initially one of the most important pieces of silver plate, had fallen out of use by the end of the 17th century only to be revived in the 19th century as part of a more general renewed interest in historical forms.



**320**

**A PAIR OF GERMAN SILVER SEVEN-LIGHT CANDELABRA**

LATE 19TH CENTURY, MAKER'S MARK PERHAPS THAT OF H. MEYEN AND CO.

Each on lobed domed base supported on four lion-mask capped scroll and foliate feet, the base with a plinth cast with putto-mask capped foliate, the tapering stems terminate in six foliate scroll branches with baluster sockets and with further central socket, *each marked on base*

21¼ in. (55.2 cm.) high

205 oz. (6,373 gr.)

(2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000





\*321

**AN ITALIAN PARCEL-GILT SILVER AND GEM-SET EBNISED WOOD CASKET**

BY WILHELM WIDEMANN, ROME, DATED 1883

Oblong and on four boldly cast mermaid feet, the front and back each set with silver panel cast and chased with grotesques and foliage scrolls on matted ground and centring cast female bust in high relief, the side with grotesque and foliage scroll cast panels, the corners each with a silver-gilt panel with engraved foliage, the cover of architectural form, the corners applied with female capped buttresses and with a finial cast as a further female, set with gems, the inside velvet lined and set with a panel engraved 'W. Widemann Roma 1883', signed on an internal plaque, on a conforming ebonised wood plinth 7½ in. (19.5 cm.) wide

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

**Wilhelm Widemann (1856-1915)**

Widemann, the son of a silversmith, was apprenticed first to Julius Erhard and then Fritz von Miller, the Munich silversmith. After his training he spent time working in Rome producing small decorative boxes during the third quarter of the 19th century. His work during this time, as demonstrated by the present casket, was strongly influenced by the Renaissance and Baroque style. After 1883 he returned to Germany, first to Munich and later Frankfurt, eventually dying in Berlin in 1915.





PROPERTY FROM A EUROPEAN COLLECTION

**\*322**

**A SILVER-GILT CUP IN THE FORM OF A PARROT**  
BEARING AUGSBURG MARKS, 19TH CENTURY

Realistically cast and chased, supported on a branch with  
beaded buttresses, the domed base with foliage-chased  
lobes, *marked on foot and bezel*

8¾ in. (22.3 cm.) high

13.5 oz. (420 gr.)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

PROVENANCE:

Marzell von Nemes (1866–1930).

Marzell von Nemes, Tutzing Castle, Munich;

Mensing & Fils, Munich, 16–19 June 1931, lot 453.

The Thyssen-Bornemisza Collection, Lugano and then  
by descent to the present owner.

VARIOUS PROPERTIES

**323**

**A SPANISH SILVER CIBORIUM**  
APPARENTLY UNMARKED

In the 17th century style, hexagonal, chased with foliage  
and grotesque figures, the detachable cover with cross  
finial, with baluster knopped stem

13½ in. (34 cm.) high

45 oz. (1,399 gr.)

£4,000–5,000

US\$6,100–7,500

€4,500–5,600





324

**A SWISS SILVER AND ENAMEL DOUBLE-CUP**  
 MARK OF BOSSARD, LUCERNE, LATE 19TH CENTURY

In the 16th century style, each tapering cup chased with oval medallions with scenes of animals in landscapes, each surrounded by grotesque masks and strapwork, on spreading foot, the with foliage swag cast knop, each applied inside with differing enamel coat-of-arms, *marked on the foot of each cup, marked at the rim with a later French tax mark*

13¼ in. (35 cm.) high

gross weight 17 oz. (522 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



(detail)





325

~325

**A FRENCH GOLD-LINED TORTOISESHELL BONBONNIERE SET WITH A MICROMOSAIC PLAQUE**

BY ANTOINE TARDIVEAU (FL. 1798-1815), WITH THE PARISIAN THIRD STANDARD MARK FOR 18 CARAT GOLD 1809-1819 AND THE POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR GOLD, PARIS, THE MICROMOSAIC, ROME, CIRCA 1810

circular, slightly waisted tortoiseshell box, the independent cover set with a micromosaic plaque depicting a ruined temple, within stamped and chased gold frame and polished gold mount, in fitted brown tooled leather case with silk lining  
3 3/8 in. (85 mm.) diam.

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

Antoine Tardiveau was a maker who specialised in the use of tortoiseshell. He entered two marks, one for gold and a double mark, or *doublé*, for plate. He is listed as *Bijouterie: garnisseur en écaillé* working at 17 rue Greneta from 1798-1799. He is last recorded in 1815.

~326

**AN ITALIAN GOLD-MOUNTED TORTOISESHELL BONBONNIERE SET WITH A MICROMOSAIC PLAQUE**

THE BOX STAMPED WITH THE ROME STANDARD MARK FOR GOLD 1815-1870, THE MICROMOSAIC, ROME, CIRCA 1810

circular tortoiseshell box, the independent cover set with a circular micromosaic plaque depicting a figure strolling before the Ponte Lugano in Rome, within polished gold frame and reeded mounts  
3 3/8 in. (87 mm.) diam.

£6,000-8,000

US\$9,100-12,000

€6,800-9,000



326

~327

**A FRENCH GOLD-LINED TORTOISESHELL SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE**

BY PIERRE-ANDRÉ MONTAUBAN (FL. 1806-1822), MARKED, WITH THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD 1809-1819 AND THE PARISIAN WARRANTY AND EXCISE MARK FOR 18 CARAT GOLD 1809-1819, THE MICROMOSAIC ROME, CIRCA 1810

rectangular gold-lined tortoiseshell box, the hinged cover set with a rectangular micromosaic plaque depicting the Temple of Vesta at Tivoli, within polished gold mount and borders, slightly raised gold thumbpiece, later fitted green leather case  
3 1/2 in. (78 mm.) wide (2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000



327

Pierre-André Montauban appears to have specialised in the production of gold-mounted micromosaic, tortoiseshell and hardstone boxes. Two boxes by him incorporating micromosaics are in the Gilbert Collection, London and illustrated in J. H. Gabriel, *The Gilbert Collection. Micromosaics*, London, 2000, p. 78, no. 27 and p. 206, no. 137, and another one is in the Louvre, illustrated in S. Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, pp. 232-233, no. 331.



328

**AN ITALIAN MICROMOSAIC PLAQUE**  
ROME, CIRCA 1815

circular plaque depicting a spaniel leaping over what is probably a rabbit crouching on the ground below, within a black and white border  
2 in. (52 mm.) diam.

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



329

**AN ITALIAN MICROMOSAIC PLAQUE**  
ROME, CIRCA 1810

rectangular plaque depicting a hound seated on grass, watching a butterfly fluttering above, against a dark blue ground within a red border  
3 in. (77 mm.) wide

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

The subject depicted in this micromosaic, which can be seen in many differing guises in micromosaics, appears to have originated with Giacomo Raffaelli (1743–1836). The butterfly was also reproduced in many versions. A gold-mounted hardstone snuff-box attributed to Johann-Christian Neuber with a similar scene on the cover and with a butterfly on the reverse, both attributed to Raffaelli, can be found in J. H. Gabriel, *The Gilbert Collection of Micromosaics*, London, 2000, p.57 and in C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, no. 82. Several micromosaics after the same composition are illustrated in D. Petochi, M. Alfieri and M. Grazia Branchetti, *I mosaici minuti Romani dei secoli XVIII e XIX*, Rome, 1981, figs. 19–22.



330

**\*330**

**A FRENCH PARCEL-ENAMELLED GOLD BOITE-A-ROUGE SET WITH A MICROMOSAIC PLAQUE**

THE BOX BY GABRIEL-RAOUL MOREL (FL. 1797-1832), MARKED, WITH THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 20.5 CARAT GOLD, LATER STRUCK WITH TWO PARISIAN POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD, THE MICROMOSAIC ROME, CIRCA 1800/1820

circular box with convex lid and base, the independent cover set with an oval micromosaic plaque of a nude child seated in a landscape and playing the guitar, framed by a sky-blue enamel band with *taille d'épargne* gold husks, the cover, base and sides chased with a *trompe-l'œil* basket-weave pattern, the polished gold borders with opaque sky-blue enamel stripes  
1 7/8 in. (47 mm.) diam.

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

**PROVENANCE:**

With Au Vieux Paris, Paris.

The Gilbert Collection contains six boxes by Gabriel-Raoul Morel, illustrated in C. Truman, *The Gilbert Collection of Gold Boxes, Volume II*, London, 1999, p. 65, no. 12, and in C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, p. 128, no. 40 and pp. 136-147, nos. 44-47. Together with Vachette and Fossin, Gabriel-Raoul Morel, who struck his mark as early as 1797, may be considered as one of the most important French gold box makers of the first half of the 19th Century.

**\*331**

**AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIERE SET WITH A MICROMOSAIC PLAQUE**

THE MICROMOSAIC ROME, CIRCA 1800

circular serpentine box, the independent cover set with a micromosaic depicting a liver and white spaniel lying in a wooded landscape, within polished gold border and chased laurel and berry mounts

2 1/8 in. (75 mm.) diam.

£10,000-15,000

US\$16,000-23,000

€12,000-17,000



331





\*332

**AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIERE SET WITH A MICROMOSAIC PLAQUE**

THE MICROMOSAIC ATTRIBUTED TO GIACOMO RAFFAELLI (1753-1836), ROME, CIRCA 1800

circular lapis-lazuli box, the independent cover set with a micromosaic plaque depicting a mother duck and her duckling paddling amongst reeds on a pond, with a black and red *tesserae* surround, within tongue and dart frame, the gold mounts similarly chased

3 1/2 in. (89 mm.) diam.

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

Giacomo Raffaelli (1753-1836) worked in both the Vatican workshops as well as his own *atelier* in the Piazza di Spagna, where the numerous mosaic workshops were clustered to take advantage of travellers on the grand tour. Extensively patronised by Pope Pius VI (1775-1799) and credited by Moroni as the '*caposcuola del mosaico in piccolo*' in his *Dizionario di erudizione storiacedesistica*, Venice, 1847-1860, Raffaelli's micromosaics are characterised by their sophistication of tonal modulation and *smalti filati*, as well as by the sense of motion and naturalism that are instilled in the compositions.

There are several examples of this subject, along with micromosaics with similar black and red *tesserae* surrounds, that are illustrated in R. Grieco and A. Gambino, *Roman Mosaic, l'arte del micromosaico fra '700 e '800*, Milan, 2001, pp. 64, 66, 92, 104 and 106. Further examples of this type of border on micromosaics attributed to Raffaelli are illustrated in J. H. Gabriel, *The Gilbert Collection of Micromosaics*, London, 2000, p. 56 and in D. Petochi, M. Alfieri and M. G. Branchetti, *I mosaici minuti Romani dei secoli XVIII e XIX*, Rome, 1981, p. 181, fig. 7, and p. 182, figs. 14 and 15. A micromosaic box with a very similar composition to the present example and attributed to Raffaelli is in the Museo degli argenti Firenze and illustrated in the museum's catalogue, picture 689, (boxes 8-10).



333

**AN EDWARD VII SILVER MODEL OF  
THE WARWICK VASE**

MARK OF FREDERICK WALLIS, LONDON, 1905

Of typical form, on square base and with egg-and-dart border, the sides cast with figures above a lion pelt, with twisted reeded handles, *marked near handle*

10½ in. (26.7 cm.) high

203 oz. (6,304 gr.)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

The Warwick Vase is a colossal marble vase measuring nearly six feet high, which dates from the 2nd century A.D. It was found in fragments in 1770 at the bottom of a lake at Hadrian's Villa near Rome by a group of Englishmen and was acquired by Sir William Hamilton, at the time Ambassador to Naples. Hamilton in turn sold it, now restored, to his kinsman, Charles Greville, 2nd Earl of Warwick, who set it up in the grounds of Warwick Castle. The vase had been engraved by Piranesi in 1778, and these prints provided the inspiration for versions of the vase in silver and silver-gilt during the Regency period.



334

**A SEVEN PIECE GEORGE V SILVER-GILT  
PART DRESSING-TABLE SERVICE**

MARK OF LIONEL ALFRED CRICHTON,  
LONDON, 1927, 1929 AND 1930

Each piece chased in the late 17th century style with chinoiserie, comprising: an oblong casket; two scent flasks with integral glass liners, damaged; two square boxes with cut corners and two small octagonal containers 9½ in. (24 cm.) wide and smaller gross weight of weighable silver 66 oz. (2,042 gr.) (7)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400





335

**A VICTORIAN SILVER-MOUNTED HORN CUP AND COVER**

MARK OF WILLIAM FREDERICK WILLIAMS, LONDON, 1878,  
RETAILED BY WILLIAM THORNHILL AND CO.

The tapering cow horn supported on a base cast as two part-wood riding crops connected by a cast horseshoe, the hinged cover formed as a jockey cap and engraved with an inscription, with part-wood antler capped handle, marked on neck, cover and mounts, further engraved inside the cover 'W. Thornhill & Co.

144 & 145 New Bond St. London'

1 5½ in. (39.4 cm.) high

The inscription reads 'From Leopold and Helen Xmas 1882'

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

**PROVENANCE:**

A gift at Christmas 1882 from Prince Leopold, Duke of Albany (1853–1884), fourth son of Queen Victoria, and his wife Princess Helena of Waldeck and Pyrmont, Duchess of Albany (1861–1922), almost certainly to her sister Emma (d.1934), the second wife of William III, King of the Netherlands (1817–1890) and by descent in the Dutch Royal family to

Her Majesty Juliana, Queen of the Netherlands (1909–2004).

The Estate of Queen Juliana of The Netherlands; Sotheby's, Amsterdam, 14–17 March 2011, lot 1663.





336

**A VICTORIAN PARCEL-GILT SILVER AND ENAMEL INKWELL**

MARK OF EDWARD STOCKWELL, LONDON, 1877, RETAILED BY H. LEWIS AND CO.

Realistically modelled as the helmet of an officer of the Life Guards, the front applied with a band of acorn and oak leaves centring an enamelled badge, all below the Royal crown, the hinged cover opens to reveal the silver-mounted ink-bottle, all on an ebonised wood stand, *marked on side, cover and on silver-mounts, the mounts further engraved 'H. Lewis & Co., 172 New Bond Street W.'*

7¼ in. (29.7 cm.) high including stand

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



PROPERTY FROM A EUROPEAN COLLECTION

**\*337**

**A VICTORIAN PARCEL-GILT SILVER EWER**  
MARK OF FREDERICK ELKINGTON, LONDON, 1873

The baluster body with cylindrical neck, applied at the shoulder with  
a cast ovolo band, further applied near the neck with a beaded band,  
the twisted reed handle with cast mask terminal, *marked near rim*  
9¼ in. (23.5 cm.) high  
43 oz. (1,329 gr.)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

**PROVENANCE:**

Sotheby's, Monte Carlo, 30 November 1975, Lot 151.

The Thyssen-Bornemisza Collection, Lugano and then by descent to the  
present owner.



VARIOUS PROPERTIES

338

**A SET OF FOUR VICTORIAN SILVER SAUCEBOATS**

MARK OF ROBERT GARRARD, LONDON, 1867

Each plain oval and on three shell-capped pad feet, with overhead leaf-capped handle, with plain liner, each engraved with the Russian Imperial arms and initials 'OK' below the Russian Imperial crown, *each marked near handles and on liner*

8¼ in. (21 cm.) long

65 oz. (2,033 gr.)

The initials and arms are those of Grand Duchess Olga Constantinovna of Russia, Queen of the Hellenes (1851-1926), wife of King George I of the Hellenes, Prince of Denmark (1845-1913) and daughter of Grand Duke Constantine Nicolayevich of Russia (1827-1892).



(4)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

339

**A PAIR OF VICTORIAN SILVER OIL AND VINEGAR CRUETS AND A PAIR OF SAUCEBOATS**

MARK OF ROBERT GARRARD, LONDON, 1867

The cruets each with ovolo border and foliage-capped legs and two bottles, the sauceboats with conforming liners, engraved with the Russian Imperial arms and initials 'OK' below the Russian Imperial crown, *the cruets marked underneath, the sauceboats marked near handle and on liner, further stamped 'Garrards Pantons Street London'*

the cruets 9¼ in. (24.8 cm.) high

101 oz. (3,144 gr.)

The initials and arms are those of Grand Duchess Olga Constantinovna of Russia, Queen of the Hellenes (1851-1926), wife of King George I of the Hellenes, Prince of Denmark (1845-1913) and daughter of Grand Duke Constantine Nicolayevich of Russia

(1827-1892).

(4)

£8,000-12,000

US\$12,000-18,000

€9,000-13,000







339





340

**A GEORGE IV SILVER TRAY**

MARK OF PAUL STORR, LONDON, 1823

Shaped oval and with shell and foliage heightened gadrooned rim, with two applied handles, further engraved with a band of foliage and flowers and a coat-of-arms, *marked underneath*

26¼ in. (68 cm.) wide

128 oz. (3,970 gr.)

The arms are those of Hartley quartering Packer, Stevens, Winchcombe, Howard, Brotherton, Warren, Mowbray, and Hartley impaling Blackwell, for Ann, widow of Winchcombe Henry Hartley (1740-1794). Her husband was M.P. for Berkshire. Ann was Hartley's second wife and mother of their son and heir The Rev. Winchcombe Henry Howard Hartley (d.1832).

£12,000-18,000

US\$19,000-27,000

€14,000-20,000

**PROVENANCE:**

Ann, widow of Winchcombe Henry Hartley (1740-1794), M.P. for Berkshire, and then by descent.







341

**A SET OF FOUR GEORGE IV SILVER-GILT MOUNTED CUT-GLASS CONDIMENT-VASES**

MARK OF JOHN BRIDGE, LONDON, 1823, RETAILED BY RUNDELL, BRIDGE AND RUNDELL

The glass bowls with alternating plain and hob-nail cut flutes, on a silver-gilt part-lobed base with foliage-cast stem and stiff-leaf borders, with two fruiting grapevine cast handles, the detachable covers chased with foliage and with flower finial, engraved with a badge within the Garter motto and below duke's coronet, each marked on base, foliage, under foot and liner, inside cover and on finial, the bases each further stamped 'Rundell Bridge et Rundell Aurifices Regis Londini'

8 in. (20.2 cm.) high

The badge is that of Percy, for Hugh, 3rd Duke of Northumberland. (4)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

Hugh Percy, 3rd Duke of Northumberland (1785-1847) was born 20 April 1785 and educated at Eton and St John's College, Cambridge where he obtained an M.A. and an L.L.D. in 1809. He began a political career in 1806 when he returned as member of Parliament for Buckingham, going on to serve the same role for Westminster, the county of Northumberland and Launceston. Though he rarely spoke in Parliament he did move for an amendment to the Slave Trade Abolition act which would have emancipated every black child born after 1 January 1810. In April 1817 he married Lady Charlotte Florentia (d. 1866), second daughter of Edward Clive, 1st Earl of Powis.

The Duke was known for his love of extravagance, shown by his orders from Rundell, Bridge and Rundell who supplied large quantities of silver and silver-gilt from 1822 to 1831. Many of these commissions are recorded in the Percy letters in the Duke of Northumberland's archives. Rundell's additionally gilded and repaired pieces in the Duke's existing collection, and provided insurance for the transport of the Duke's plate to France when he travelled there in 1825 as Special Ambassador at the coronation of Charles X. Indeed the Duke's probate inventory, prepared after his death in 1847, shows that at Northumberland House alone there were twenty-nine chests.



342

**A PAIR OF GEORGE III SILVER SALT-CELLARS**

MARK OF PAUL STORR, LONDON, 1817

Each circular *bombé* and on three lion mask-capped paw feet, the sides chased with foliage and flower swags on a matted ground, with foliage and shell cast borders, later engraved underneath with initials 'BC' below a baron's coronet, *each marked underneath, further stamped '194'*, with later blue glass liners

4 in. (10.5 cm.) diam.

23 oz. (725 gr.)

The initials are those of Angela, Baroness Burdett-Coutts (1814-1906).

(2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



342

**PROVENANCE:**

Angela, Baroness Burdett-Coutts (1814-1906), and then by descent.

Angela Georgina Burdett-Coutts (1814-1906) was the granddaughter of Thomas Coutts (1735-1822), founder and, in 1778, sole partner of the London banking firm Coutts & Co., and his first wife Susan Starkie (d. 1815). She used her wealth to amass a large art collection and to fund numerous philanthropic schemes for which she was created a Baroness by Queen Victoria in 1871. She died on December 30, 1906 and her body lay in State for two days, during which time 30,000 people paid their last respects. She was buried in Westminster Abbey on 5 January 1906.

343

**A SET OF FOUR GEORGE III SILVER WINE-COASTERS**

MARK OF PAUL STORR, LONDON, 1810

Each shaped circular with shell and foliage heightened gadrooned border, the turned wood bases each applied with boss with engraved crest, *marked on lower rim*

7¼ in. (18.5 cm.) diam.

(4)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

The crest of a cornucopia is borne by approximately twelve families, however, the Walker family of Dalry, Midlothian are possible candidates in this instance. James Walker of Dalry J.P., D.L. (1790-1856) was called to the Scottish Bar in 1811. He served as Sheriff of co. Wigton from 1818 until his resignation in 1843 when he took up a post as one of the principal clerks of Session.



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344

**A GEORGE III SILVER TRAY**

MARK OF BENJAMIN AND JAMES SMITH, LONDON, 1810

Oval and on four scroll and foliage capped paw feet, with fruiting grapevine-tied reeded rim and handles, engraved with a crest above foliage, *marked on reverse*

26½ in. (67.3 cm.) long

134 oz. (4,161 gr.)

The crest is that for Kyrle and others, possibly for James Money Kyrle (d.1843) of Much Marcle, co. Hereford, Whetham, Wiltshire and of Pitsford, co. Northampton. He married Caroline-Anne, eldest daughter of Robert Taylor, in 1811 and was created a baronet in 1837.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000



**345**

**A PAIR OF GEORGE IV SILVER SAUCE-TUREENS AND COVERS**

MARK OF WILLIAM, CHARLES AND HENRY ELEY, LONDON, 1824

Each of oval *bombé* form and on four foliage-capped shell feet, with leaf-capped scroll handles, the detachable covers with foliate loop handles, the bodies engraved with a coat-of-arms, the covers engraved with a crest, *each marked underneath, inside cover and on handle*

8½ in. (21.8 cm.) wide

52 oz. (1,622 gr.)

The arms are those of O'Byrne of Cabinteely, co. Dublin.

£3,000–5,000

(2)

US\$4,600–7,500

€3,400–5,600



**346**

**A PAIR OF OLD SHEFFIELD PLATE WINE-COOLERS**

CIRCA 1820

Each campana shaped with part-fluted lower body and with two reeded handles, with foliate heightened gadrooned border, with plain liner and collar, engraved with a coat-of-arms, *each marked underneath*

9½ in. (23 cm.) high

The arms are those of Langston of Sarsden quartering others.

(2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800





PROPERTY FROM A EUROPEAN COLLECTION

**\*347**

**A SET OF SIX GEORGE IV SCOTTISH SILVER WINE-COASTERS**

MARK OF ROBERT GRAY AND SONS, GLASGOW, 1820

Each cylindrical, the sides cast and chased with fruiting grapevines between gadrooned lower border and egg-and-dart upper border, the turned wood bases each set with a boss with an engraved crest, *each marked on base and boss*

5 7/8 in. (14.9 cm.) diam.

The crest is that of Horsburgh.

£7,000–10,000

(6)

US\$11,000–15,000

€7,900–11,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 14 December 1988, lot 134.

The Thyssen-Bornemisza Collection, Lugano and then by descent to the present owner.

**VARIOUS PROPERTIES**

**348**

**A GEORGE III SILVER EGG-BOILER**

MARK OF ROBERT HENNEL, LONDON, 1816

Cylindrical on stepped foot, with gadrooned rim and two wood handles, with double-hinged cover, each side with shell-cast thumbpiece, with detachable ring and handle with supports for four eggs, engraved underneath with an inscription, *marked underneath, inside covers and on ring*

10 1/2 in. (26.5 cm.) wide over handles

gross weight 28 oz. (864 gr.)

The inscription reads 'From the Collar of the Duke of Marlborough'

£1,500–2,500

US\$2,300–3,800

€1,700–2,800





349

**A GEORGE III SILVER SOUP-TUREEN AND COVER**

MARK OF JOHN WAKELIN AND ROBERT GARRARD, LONDON, 1793

Oval and on spreading foot with gadrooned rim, with two reeded handles, the detachable cover rising to fruiting finial, the body and cover each later engraved on one side with a coat-of-arms and on the other with a crest, *marked on base and on cover bezel*

16¼ in. (41.2 cm.) wide

85 oz. (2,635 gr.)

The arms are almost certainly those of Garland. As the recorded arms of Garland differ slightly from the present engraving it can be assumed that these are the assumed arms of a previously non-armigerous family of Garland.

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

350

**A PAIR OF GEORGE III SILVER SAUCE-TUREENS AND COVERS**

MARK OF JOHN WAKELIN AND ROBERT GARRARD, LONDON, 1800

Each oval and on spreading foot, with two scroll handles and gadrooned rim, the detachable covers with vase-shaped finial, the bodies engraved with a coat-of-arms, the covers engraved with a crest, *each marked on foot and on cover bezel*

8½ in. (22.5 cm.) wide

44 oz. (1,357 gr.)

The arms are those of Burrard quartering Bitton impaling Darby, for Harry Burrard (1755-1813), later baronet of Lymington in 1807, and his wife Hannah. During his army career he fought in the American Revolutionary Wars and was in command during the siege of Copenhagen in 1807. The following year he took command of the army in Portugal during the Peninsula Wars. (2)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800







351

**A PAIR OF HUNGARIAN SILVER TUREENS AND COVERS**

MARK OF ANDREAS TURCHANYI, PRESSBURG, 1796

Each oval and on four leaf-capped openwork scroll feet, with plain loop handles, the detachable covers with loop handles with foliage calyx, the covers engraved 'N° 3' and 'N° 4', engraved under the base with a cross and initials 'C.B.P.', each marked underneath and on cover bezel, the bases further numbered and engraved with scratchweights

'N° 3 5=M=5=L=3=Q' and 'N° 4 5=M=5=L'

10½ in. (26.5 cm.)

95 oz. (2,960 gr.)

£4,000-6,000

(2)

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

with Bulgari.





352

**352**

**A GEORGE III SILVER COFFEE-POT**

MARK OF CHARLES WRIGHT, LONDON, 1777

Pear-shaped on spreading foot, the lower body chased with foliage, the body, foot and cover each chased with husk swags and with beaded borders, with beaded scroll spout, the hinged cover with baluster finial, with wood handle, *marked underneath and inside cover* 12½ in. (31.5 cm.) high gross weight 31 oz. (959 gr.)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

**353**

**A SET OF GEORGE III SILVER APOTHECARY'S SCALES**

LONDON, 1798, MAKER'S MARK IT, PERHAPS FOR JOHN TWEEDIE

Each circular dish supported from a central bar with overhead handle and levelling bar, with weights for 2, 1 and ½ drams, another for 2 scruples and one later example for 4 grains, *marked on central bar and handle*, in fitted mahogany case the case 5½ in. (14 cm.) long

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



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**354**

**A GEORGE III SILVER COFFEE-POT**

MARK OF CHARLES WRIGHT, LONDON, 1771

Baluster on spreading foot, the body, foot and cover each chased with husk swags, the hinged cover with a foliage-cast baluster finial, later engraved with a crest, with turned wood handle, *marked underneath and on cover bezel*

12 in. (30.5 cm.) high gross weight 32 oz. (994 gr.)

The crest is that of Hutchinson.

£1,200–1,800

US\$1,900–2,700

€1,400–2,000



353





355

**A PAIR OF GEORGE III SILVER VEGETABLE-DISHES AND COVER**  
MARK OF WILLIAM SUMNER, LONDON, 1795

Each plain slightly tapering cylindrical, with gadrooned rim and two drop-ring handles, the detachable covers each with reeded drop-ring handle, the bodies and covers each later engraved with a crest and motto, *each marked underneath, on cover bezel and on handle*  
8¾ in. (22 cm.) diam.

68 oz. (2,107 gr.)

(2)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

356

**A GEORGE III SILVER COFFEE-JUG**

MARK OF BENJAMIN LAVER, LONDON, 1782

Tapering oval on spreading beaded foot, the shoulder applied with two beaded bands and with further beaded border, the hinged cover with foliage finial, engraved with a crest below an earl's coronet, *marked on foot and inside cover*

12½ in. (32 cm.) high

gross weight 22 oz. (669 gr.)

The crest is that of Duff for the Earls of Fife.

£1,500–2,500

US\$2,300–3,800

€1,700–2,800





**357**

**A GEORGE III SILVER SALVER**

MARK OF DANIEL SMITH AND ROBERT SHARP, LONDON, 1785

Circular with beaded rim, on three part-fluted panel feet, engraved with initials within an ovolo border, *marked underneath*

1 5/4 in. (40.2 cm.) diam.

61 oz. (1,886 gr.)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

**\*358**

**A RARE GEORGE III IRISH PROVINCIAL SILVER DIVIDED BASTING-SPOON**

MARK OF MAURICE FITZGERALD, LIMERICK, CIRCA 1780

Pointed Celtic pattern, bright cut with lines and a fleur-de-lys, further engraved with a crest, the bowl with fixed strainer, *marked on back of bowl with maker's mark twice and 'Sterling'*

13 in. (33 cm.) long

4 oz. (127 gr.)

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



(detail of marks)





359

**A PAIR OF GEORGE III SILVER SAUCE-TUREENS**

MARK OF JOHN PARKER AND EDWARD WAKELIN, LONDON, 1773, AFTER A DESIGN BY WILLIAM CHAMBERS

Each oval and on four leaf-capped scroll feet, the shoulder applied with trailing foliage, with reeded handles and ribbon-tied reeded rim, *each marked underneath, further numbered and engraved with scratchweights 'N° 2 22=12' and 'N° 3 22=17'*

10 in. (25.5 cm.) wide

45 oz. (1,387 gr.)

(2)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

The design of this pair of sauce-tureens can be attributed to Sir William Chambers (1722-1796), architect to George III. Chambers' role as a designer of silver was examined by Hilary Young in the catalogue which accompanied the exhibition *Sir William Chambers, Architect to George III*, London, 1997, pp. 149-162. Helen Clifford also discusses this aspect of Chambers' career with specific reference to John Parker and Edward Wakelin in her study of the firm *Silver in London, The Parker and Wakelin Partnership 1760-1776*, Yale, 2004, pp. 170-175.

360

**A GEORGE III SILVER-GILT BOWL AND STAND**

MARK OF THOMAS PITTS, LONDON, 1778

Each circular with pierced rim between beaded borders, the bowl engraved with a coat-of-arms, *marked underneath bowl and stand*, with a later clear-glass liner

the stand 9¼ in. (23.4 cm.) diam.

22 oz. (691 gr.)

The arms are those of Taylor, for Sir John Taylor, F.R.S., 1st Bt., (1745-1788), of Lysson Hall, Jamaica. He married Elizabeth Gooden, daughter and heir of Philip Houghton of Jamaica.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

Taylor was created a baronet in 1778. He was succeeded by his son Sir Simon Richard Brissett Taylor (b.1783) as the second baronet but he died without issue in 1815 and the title became extinct.

A group portrait by Daniel Gardner (1750-1805) of Sir John Taylor, his wife Elizabeth (d. 1821), his brother Simon Taylor (1740-1813), and four of their six children; Sir Simon Richard Brissett, 2nd Bt. (1783-1815), Anna Susanna (1781-1853), Elizabeth (b. 1782) and Maria (1784-1829) was sold Christie's London, 13 June 2001, lot 4.





361

361

**A FRENCH GOLD-MOUNTED TORTOISESHELL BONBONNIERE SET WITH A MINIATURE**

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (1779-1839), MARKED, WITH THE SECOND PARISIAN STANDARD MARK FOR GOLD 1798-1809 AND THE PARISIAN GUARANTEE MARK FOR GOLD 1798-1809

circular tortoiseshell box, the independent cover set with a rectangular watercolour still-life painted on red agate depicting a tied bouquet of flowers, within plain gold frame and plain gold borders 3½ in. (80 mm.) diam.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

~362

**A CONTINENTAL HARDSTONE-MOUNTED WOOD BODKIN CASE**  
MAKER'S MARK H. G. F., POSSIBLY GERMAN, CIRCA 1850

cylindrical wood *étui*, mounted with six various faceted hardstone rings, divided by gold-mounted mother-of-pearl rope-twist borders, the cover set with a watercolour portrait miniature of a lady on ivory, probably Queen Marie Antoinette, in blue dress with white fichu and upswept powdered hair, the matrix with carved mother-of-pearl tablet 4½ in. (113 mm.) long

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



362



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363

**A CONTINENTAL GOLD-MOUNTED COMPOSITE BONBONNIERE SET WITH A COLLAGE**  
CIRCA 1800

circular brown composite simulating hardstone tortoiseshell-lined box, the cover set with a collage on milk glass depicting a colourful bird made with real feathers seated on a branch, with dried flowers in the foreground, within chased and stamped gold frame 3¼ in. (83 mm.) diam.

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



\*-364

**AN ITALIAN ROCOCO TORTOISESHELL INKWELL INLAID WITH MOTHER-OF-PEARL AND GOLD PIQUE**  
PROBABLY NAPLES, CIRCA 1720/1730

tapering hinged casket of rectangular form applied with carved mother-of-pearl cartouches and masks, with pierced scrolling gold mounts, the base with gold *piqué posé* motif, two gold hinges, the interior with fitted parcel-gilt inkwell  
2 in. (51 mm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



364



365

\*-365

**AN ITALIAN ROCOCO TORTOISESHELL SNUFF-BOX INLAID WITH SILVER PIQUE**  
PROBABLY NAPLES, CIRCA 1720/1730

cartouche-shaped tortoiseshell box with tapering *bombé* sides and mid-rib, the hinged cover inlaid with silver *piqué* in the form of a scallop shell, with foliage, symbols of love, birds and putti centred by the figure of Eve, within a leaf border, silver *piqué* motif to base, chased silver hinge  
3½ in. (83 mm.) wide

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

\*-366

**AN ITALIAN ROCOCO TORTOISESHELL TABLE SNUFF-BOX INLAID WITH MOTHER-OF-PEARL AND SILVER PIQUE POSE**

PROBABLY NAPLES, CIRCA 1730/1740

cartouche-shaped dark brown flecked tortoiseshell box, the hinged cover inlaid with engraved mother-of-pearl snail-shells and silver *piqué posé*, with scrolling foliage, mythical animals and grotesque masks, reeded border with two silver hinges, the inside of the base with additional independent compartment  
4 5/8 in. (125 mm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



366



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~367

**A GEORGE III GOLD-MOUNTED HARDSTONE NECESSAIRE**  
ENGLISH, CIRCA 1760/65

tapering flattened rectangular blue-grey agate *étui* with slightly arched hinged cover and base, pierced gold cagework mounts stamped with reeded scrolls and foliage, the interior fitted with gold-mounted scissors, a chased gold folding knife, a gold ear-spoon, a gold-mounted pencil and an ivory tablet, one implement missing, gem-set  
3¼ in. (95 mm.) high

£3,000–5,000

US\$4,600–7,500  
€3,400–5,600

~368

**A GEORGE II GOLD-MOUNTED MOTHER-OF-PEARL NECESSAIRE**  
CIRCA 1750

tapering flattened rectangular *étui* with rounded corners, both sides of hinged cover and base applied with rectangular mother-of-pearl panels within reeded gold mounts, polished gold base and gold button pushpiece, the interior fitted with steel scissors with gold handles, two gold-mounted ivory leaves, a gold pencil-holder, a pair of steel tweezers with a file, a gold bodkin and a tortoiseshell *piqué* folding knife  
3½ in. (90 mm.) high

£3,000–5,000

US\$4,600–7,500  
€3,400–5,600



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369

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**A GEORGE III GOLD-MOUNTED HARDSTONE SCENT-BOTTLE AND HAND-SEAL**  
PROBABLY LONDON, CIRCA 1760/1770, LATER STRUCK WITH TWO FRENCH POST-1893 IMPORT MARKS FOR GOLD

vase-shaped on an oval spreading foot, the striated blue-grey agate mounted in gold cagework embossed with floral swags and scrolls, the independent shaped stopper attached to the base by a chain, the matrix engraved L'AMITIE with two doves below  
3½ in. (87 mm.) high

£3,000–5,000

US\$4,600–7,500  
€3,400–5,600





370

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# A FRENCH GOLD AND ENAMELLED VESTA CASE

CIRCA 1895

rectangular with hinged sloping cover, the obverse and reverse with painted enamel scenes of courting couples within wooded landscapes, amatory trophies to cover, the pale yellow enamel sides with trade labels for *Allumettes Chimiques, Paris, 15 c. (entimes)*, within polished gold borders, interior body with pale blue enamel to all sides, striking surface to base and inside cover  
1 7/8 in. (48 mm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

~371

# A FRENCH IVORY CASED GOLD SEWING-SET

MAKER'S MARK A. F. IN A VERTICAL LOZENGE, CIRCA 1860, STRUCK WITH THE POST-1838 FRENCH GOLD GUARANTEE MARK FOR SMALL ITEMS

rectangular ivory case with rounded corners, the hinged cover with engraved initials T C, containing a thimble, a bodkin, a stiletto, a button-hook, a needle-case, a gold folding knife, a pencil-holder and a pair of scissors, each chased and engraved with foliage, plain ivory push-piece  
4 3/4 in. (122 mm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



371



372

¥372

# A CONTINENTAL JEWELLED AND ENAMELLED SILVER-GILT COMBINED VINAIGRETTE AND HAND-SEAL FORMED AS A BIRD OF PREY

CIRCA 1860

the bird of the prey perched atop a branch, the hinged head with ruby eyes, opening to reveal a pierced grille engraved with foliage, the base chased and set at intervals with split-pearls and rubies within opaque white enamel circles, with lavender-blue *taille d'épargne* flowers and borders, the bloodstone matrix engraved with a coat-of-arms and a lozenge of arms, in original fitted leather case

4 in. (103 mm.) high

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

The coat-of-arms are those of Bartlett quartering Coutts and Burdett with Coutts quartering Burdett in pretence with baroness' coronet for William Lehman Ashmead Bartlet-Burdett-Coutts (1851-1922) and his wife Angela Georgina, Baroness Burdett-Coutts (1814-1906). The lozenge of arms are those of Coutts quartering Burdett for Angela Georgina, Baroness Burdett-Coutts (1814-1906).



Angela Georgina Burdett-Coutts was the grand-daughter of Thomas Coutts (1735-1822), founder and, in 1778, sole partner of the London banking firm Coutts & Co., and his first wife Susan Starkie (d. 1815). She used her wealth to amass a large art collection and to fund numerous philanthropic schemes for which she was created a Baroness by Queen Victoria in 1871. She died on December 30, 1906 and was buried in Westminster Abbey on January 5, 1907.

(Detail of matrix)



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**A GEORGE II GILT-METAL MOUNTED HARDSTONE CHATELAIN  
WITH NECESSAIRE**

ENGLISH, CIRCA 1750

shaped triangular suspension hook faced with hinged cartouche chased with Venus and Adonis and *rocaille* on a *sablé* ground, with two vacant suspension hooks, further suspension hook with hinged *nécessaire* similarly chased and set with bevelled bloodstone panels, containing implements including a gilt-metal folding knife, a gilt-metal spoon, steel scissors and a Victorian gold retracting pencil and two leaved gold-riveted ivory tablets, some implements missing 8 in. (204 mm.) long

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

~374

**A GEORGE II GILT-METAL MOUNTED HARDSTONE CHATELAIN  
WITH NECESSAIRE**

ENGLISH, CIRCA 1750

shaped triangular suspension hook faced with hinged cartouche set with brown moss-agate and chased with c-scrolls, garlands and *rocaille*, with two vacant suspension hooks, further suspension hook with hinged *nécessaire*, tapering flattened rectangular brown moss-agate case with arched cover and base, pierced cagework mounts stamped with foliage, gem-set pushpiece, the interior fitted with steel scissors with gilt-metal handles, an ivory tablet, a gilt-metal ear-spoon, a chased gilt-metal folding knife and a gold-mounted pencil-holder, one implement missing 7½ in. (200 mm.) long

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



374





AN IMPORTANT SAXON  
'STEIN-CABINET' SNUFF-BOX  
BY JOHANN-CHRISTIAN NEUBER



375

**AN IMPORTANT SAXON GOLD-MOUNTED 'STEIN-CABINET'  
SNUFF-BOX**

BY JOHANN-CHRISTIAN NEUBER (1736-1808), DRESDEN, CIRCA 1775/1790,  
LATER STRUCK WITH TWO FRENCH IMPORT MARKS FOR GOLD 1864-1893  
AND WITH THE DUTCH IMPORT MARK FOR SMALL OBJECTS 1831-1893

oval box inlaid with 60 numbered specimens of semi-translucent and opaque hardstones including a variety of dendritic and banded agates, carnelian, jasper, amethyst, aventurine quartz, lapis-lazuli and labradorite mounted *à jour* within narrow peaked gold bands, the hinged cover consisting of trapezoidal thin semi-translucent and opaque plaques within gold mounts numbered 1 to 18, radiating from a central oval panel of banded agate within chased gold mount, the base similarly designed with trapezoidal hardstone panels numbered 43 to 60 radiating from a central smaller oval panel of banded agate, the sides inlaid with rectangular hardstone plaques numbered 19 to 42 within narrow peaked gold bands, the border of the cover chased with scrolling foliage  
3¼ in. (87 mm.) wide

£150,000-200,000

US\$230,000-300,000

€170,000-220,000

Johann Christian Neuber (1736-1808) and his father-in-law, Heinrich Taddel are credited with the development of the technique *Zellen mosaik* lapidary, in which hardstone panels are suspended *à jour* within a fine geometric cagework of gold. This technique, which is similar to creating *cloisonné* enamel, is highlighted by the juxtaposition of opaque and translucent panels in the present box.

Born in Neuwunsdorf on 7 April 1736, Johann Christian Neuber was apprenticed at the age of seventeen to Johann Friedrich Trechaon. On 13 July 1762 he became a master of the goldsmith's guild in Dresden, and in 1769 he succeeded his father-in-law Heinrich Taddel as director of the Green Vaults. By 1775 he had been appointed *Hofjuwelier* to the court of Friedrich Augustus III.





(detail of base)

In an advertisement in the *Journal der Moden* of April 1786, Neuber praised his stock-in-trade which sold 'at the cheapest prices', and the present box must have been in the category of 'oval and circular boxes for gentlemen and ladies, as stone-cabinets, mounted in gold and lined with gold, of all Saxon country-stones, such as carnelians, chalcedonies, amethysts, jaspers, agates and petrified wood, numbered, together with an inventory of names, and where they can be found; a box for gentlemen (*Manndose*) costs 150-300 Reichsthaler, a box for ladies (*Damesdose*) 90-150 Reichsthaler', W. Holzhausen, *Johann Christian Neuber, ein sächsischer Meister des 18. Jahrhunderts*, Dresden, 1935, p. 12. Three oval examples are also recorded in H. and S. Berry, *Antique Gold Boxes*, London, New York, 1953, p. 131, figs. 112 and 113, and in A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, p. 331, figs. 692 and 692A and Christie's, Geneva, 14 November 1995, lot 51. Two further similar circular boxes were sold Christie's, Geneva, 14 November 1995, lots 92 and 112. Another circular example was sold Christie's, London, 10 December 2002, lot 165.

Neuber sometimes provided an accompanying handwritten specification booklet with his boxes listing the stones used in the construction of the box and the geographical areas from where the stones were collected or could be found. The engraved number above each panel would correspond to the number in the booklet. The stones used in the present example are identified below:

1. Red moss agate, 2. Moss agate, 3. Cloud agate, 4. Jasper, 5. Agate, 6. Cloud agate, 7. Nephrite, 8. Agate, 9. Agate, 10. Lapis lazuli, 11. Grey agate, 12. Aventurine quartz, 13. Jasper, 14. Agate, 15. Jasper, 16. Nephrite, 17. Red moss agate, 18. Petrified wood, 19. Lapis lazuli, 20. Agate jasper, 21. Amethyst, 22. Green jasper, 23. Red agate, 24. Labradorite, 25. Quartz, 26. Brown and white jasper, 27. Agate/jasper, 28. Debris agate, 29. Agate jasper, 30. Jasper, 31. Agate, 32. Agate, 33. Agate, 34. Pudding-stone, 35. Agate jasper, 36. Agate, 37. Moss agate, 38. Nephrite, 39. Agate, 40. Jasper, 41. Chalcedony, 42. Agate jasper, 43. Agate, 44. Agate, 45. Chrysoprase, 46. Carnelian, 47. Agate, 48. Agate, 49. Amethyst, 50. Agate, 51. Moss agate, 52. Agate, 53. Bismuth, 54. St Stephen's stone agate, 55. Jasper, 56. Lapis lazuli, 57. Agate, 58. Silicified wood, 59. Jasper, 60. Bismuth

Cover and base centre panels red agate.



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**A GERMAN ROCOCO MOTHER-OF-PEARL AND GOLD SILK PURSE**

CIRCA 1750

domed circular mother-of-pearl base, carved and applied with rococo strapwork and scrolling foliage, with reeded gold borders, on a green silk purse with gold and silver-thread flowers and scrolls, with conforming drawstrings  
3 3/8 in. (85 mm.) diam.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

Although decorated mother-of-pearl is more usually associated with Augsburg, attention should be drawn to a snuff-box in the Reiss-Museum, Mannheim (RMM 1974/SLBW) by Jacob Breton. Possibly the brother of the Parisian goldsmith Jean-François Breton, Jacob was goldsmith to the court at Mannheim in 1748–1749 and the box which dates from this period is signed 'Breton a Mannheim'. See 'Kunst und Kunsthandwerk Neuerwerbungen 1974–1978', *Reiss-Museum Mannheim*, 1981, no. 37.







THE PROPERTY OF MONSIEUR AND MADAME FRANCOIS

**\*377**

**AN IMPORTANT LOUIS XVI SILVER SOUP-TUREEN, COVER AND STAND**

MARK OF ROBERT-JOSEPH AUGUSTE, PARIS, THE STAND AND COVER 1779, THE TUREEN AND LINER 1780

The tureen oval and on four cast foliage and scroll feet, with two foliage and reeded handles and husk-cast border, the cover fluted and rising to fruiting finial, the stand with husk border and four flower medallions, engraved on the stand under the tureen, inside cover and on liner with a coat-of-arms below duke's coronet, *marked under stand, liner and tureen and inside cover, further struck on the edge of stand, under tureen, near rim of liner and on cover bezel with the décharge of Henry Clavel*

the stand 20¾ in. (52.6 cm.) wide

273 oz. (8,500 gr.)

The arms are those of Miguel Álvares Pereira de Melo, 5th Duke of Cadaval.

£120,000-180,000

US\$190,000-270,000

€140,000-200,000

**PROVENANCE:**

Probably commissioned by Miguel Álvares Pereira de Melo, 5th Duke of Cadaval (1765-1808) and by descent to

Nuno III Álvares Pereira de Melo, 6th Duke of Cadaval (1799-1837) and by descent to Maria da Piedade Álvares Pereira Melo, 7th Duchess of Cadaval (1827-1898) and by descent to Jaime Álvares Pereira de Melo, 8th Duke of Cadaval (1844-1913) and by descent to his daughter Doña Maria José Álvares Pereira de Melo (1893-1947) who married Count Carlo Brandolini (1887-1942) in 1917, by descent to his son

Count Brandolino Brandolini (1918-2005) who married Cristina Agnelli in 1947.

Count Brandolini; Christie's, London, 5 July 1972, lot 56.





### Robert-Joseph Auguste

Robert-Joseph Auguste was born in Mons in 1723. In Paris, Auguste spent time working with several different goldsmiths, though was never officially apprenticed. As such, and despite the fact that he had produced work for the King such as the crown he made for the coronation of Louis XVI, he was unable to join the Guild in Paris until a special court order freed him of the need to have completed an apprenticeship.

His strong neo-classical work proved popular with the Royal courts of Europe and Russia in the last quarter of the 18th century. Indeed an extensive dinner-service was ordered from Auguste by George III, King of England and Elector of Hanover (r.1760-1820) for use by the Hanoverian Court at the Palace of Herrenhausen. The service is now dispersed with examples in the collections of the Louvre, Paris, the Getty, Malibu and the Rothschild collection at Waddesdon Manor.

Empress Catherine the Great of Russia (r.1762-1796) ordered two services from Auguste, one for her personal use, now in the Kremlin, Moscow, and another as the gubernatorial service for Ekaterinoslav, now dispersed. Another service, now in the Royal Palace, Stockholm, was commissioned by Count Gustaf Philip Creutz (1731-1785), a Swedish diplomat and statesman who was Swedish Ambassador to Paris in the 1770s.

Robert-Joseph Auguste and his son Henri supplied silver to a number of the leading families of Portugal including the Royal family. Other silver made for the Dukes of Cadaval include a pair of wine-coolers in a private collection and a four-light candelabra, by Henri Auguste (Christie's, New York, 11 April 1995, lot 157).



#### VARIOUS PROPERTIES

**378**

#### A GEORGE III SILVER EPERGNE

MARK OF THOMAS PITTS, LONDON, 1766, SOME BRANCHES LATER

The oval openwork frame on four scroll and foliage cast legs, with a foliage and flower apron, with central openwork basket and four branches supporting circular dishes, one branch with marks for London, 1842, other branches unmarked, 19th century, and four branches suspending circular baskets with overhead swing handles, engraved with a crest, *marked near neck, on four branches, under central basket and four dishes, the four baskets marked with maker's mark only twice, further engraved under central basket with a scratchweight '164"7'*

14½ in. (36.8 cm.) high

160 oz. (4,987 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

Thomas Pitts was born in London and apprenticed first to Charles Hatfield and later to David Willaume, gaining his freedom in 1744. His mark, which must appear early in the missing register of 1758-1773, had previously been attributed to Thomas Powell. However, on the strength of entries in the Parker and Wakelin "Workmens' Ledgers" which lists pages of epergnes by Pitts, the mark has been re-attributed, (A. Grimwade, *London Goldsmiths 1697-1837 Their Marks and Lives*, page 626).

The epergne, from the French 'pargner', to save, came into use in England at the beginning of the 18th century and was made in many forms to be used as a centrepiece on the table. The baskets and bowls would have held various sweetmeats and condiments to be used at the table.





379

**A SET OF TWELVE GEORGE III DINNER-PLATES**

MARK OF THOMAS HEMING, LONDON, 1767

Shaped circular with gadrooned rim, engraved with a coat-of-arms, each marked underneath, each further numbered and engraved with a scratchweight '1 17"8½'; '3 17"15'; '4 17"15'; '6 17"6½'; '7 17"5½'; '10 17"8'; '11 17"13'; '15 17"11'; '16 17"15'; '18 17"8'; '20 17"5½' and '21 17"8' 9¼ in. (25 cm.) diam.

205 oz. (6,366 gr.)

The arms are those of Jennings quartering Guidot, for William Jennings (1701-1798), son of Robert Jennings, *aide-de-camp* to the Duke of Marlborough, and his wife Anne, daughter of Carew Guidott. John Lauris Blake in his *Biographical Dictionary, A Summary Account of the Lives of the Most Distinguished Persons of All Ages, Nations, and Professions*, Philadelphia, 1859, describes him as a miser of great wealth who died intestate, having an estate with a value in the region of £2 million pounds. King William III stood as his godfather and gave him a silver ewer as a christening present.

(12)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

380

**A GEORGE II SCOTTISH SILVER SECOND-COURSE DISH**

MARK OF DANIEL KER, EDINBURGH, 1768

Shaped circular with reeded rim, engraved with a coat-of-arms, marked underneath

12¼ in. (31 cm.) diam.

31 oz. (957 gr.)

The arms are those of Drummond of Blair Drummond, almost certainly for Agatha Home Drummond of Blair Drummond (1711-1795), wife of Henry Home, Lord Kames (1696-1782), who inherited Blair Drummond on the death of her infant nephew James Drummond in 1766.

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



**PROVENANCE:**

Anonymous sale; Christie's, London, 17 April 1962, lot 116 (£150 to Tessier).



381

**A GEORGE III SILVER CONDIMENT-VASE**

MARK OF ELIZA GODFREY, LONDON, 1762

Baluster on spreading foot with ribbon-tied reeded rim, the body fluted and with engraved arms below earl's coronet within foliage laurels, with two openwork fruiting grapevine handles, the detachable cover with openwork fruiting grapevine finial, *marked underneath and on cover bezel*

7 in. (17.8 cm.) high

16 oz. (487 gr.)

The arms are those of Conway quartering Seymour, for Francis, 1st Earl of Hertford (1718-1794), later created 1st Marquess of Hertford in 1793. This vase was possibly part of the plate taken by the Earl as Ambassador to the Court of the King of France in 1763.

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

382

**A PAIR OF GEORGE III SILVER MEAT-DISHES, ANOTHER SIMILAR AND A GEORGE II IRISH SILVER MEAT DISH**

THE PAIR WITH MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1783, THE MATCHING EXAMPLE WITH MARK OF JOHN PARKER AND EDWARD WAKELIN, LONDON, 1764, THE IRISH EXAMPLE CIRCA 1750, MAKER'S MARK RW

Each shaped oval with gadrooned rim, the first three each engraved with a coat-of-arms, *each marked under rim, the pair further engraved with scratchweights '21=5' and '21=0', the Irish example with maker's mark only struck three times, further numbered and engraved with a scratchweight 'N' 1 29"8'*

1 5½ in. (39.2 cm.) long and smaller

92 oz. (2,850 gr.)

(4)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



383

**A GEORGE III SILVER TANKARD**

MARK OF FULLER WHITE, LONDON, 1765

Tapering cylindrical on spreading foot, with a central reeded rib, the hinged cover with an openwork thumbpiece, later set inside with a coin, engraved with a coat-of-arms and later with an inscription, *marked near handle and on handle*

8 in. (20.3 cm.) high

30 oz. (923 gr.)

The arms are those of Herring impaling Inglis, for Julines Herring (1732-1797), of Heybridge Hall, co. Essex and Pauls Island, Jamaica, and his wife Mary, daughter of John Inglis of Philadelphia and his wife Catherine McCall, whom he married in 1761.

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



384

**A SET OF FOUR GEORGE II SILVER SALT-CELLARS**  
LONDON, 1750, MAKER'S MARK INDISTINCT

Each shell-shaped and on cast fluted foot, later engraved with a crest,  
*each marked under rim*  
4½ in. (11.5 cm.) wide  
22 oz. (671 gr.)

(4)

£4,500–6,500

US\$6,800–9,800

€5,100–7,300

**PROVENANCE:**

with Bulgari, Rome.



385

**A GEORGE III SILVER COFFEE-POT**

LONDON, 1760, MAKER'S MARK SC, PERHAPS FOR SAMUEL COURTAULD

Pear shaped on spreading gadrooned foot, with spiral-fluted lower body, the upper body chased with foliage scrolls, with wood handle, the hinged cover with a fluted baluster finial, engraved with a coat-of-arms, *marked under foot and inside cover*

10¼ in. (26.5 cm.) high

gross weight 25 oz. (781 gr.)

The arms are probably those of Glover with a label for difference, possibly for James Glover, eldest surviving son of Thomas Glover of Mount Glover (1712–1772).

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

386

**A PAIR OF GEORGE III SILVER CANDLESTICKS**

MARK OF JOHN PARKER AND EDWARD WAKELIN, LONDON, 1764

Each on square gadrooned base, with Ionic stems, with detachable gadrooned nozzles, the bases engraved with a coat-of-arms, the nozzles engraved with a crest, *each marked on base and nozzle, the bases further numbered and engraved with a scratchweight 'N° 3 21:1' and 'N° 6 21:14'*

12½ in. (31.7 cm.) high

41 oz. (1,261 gr.)

The arms are those of Portman impaling Wyndham, for Henry William Portman (1737–1796) and his wife Anne, daughter of William Wyndham, of Dinton, whom he married in 1765. Their grandson Edward Berkeley Portman (1799–1788) was created 1st Viscount Portman in 1873. Henry developed his London estates, forming Portman Square in 1764 and Manchester Square around 1770.

(2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800





387

**387**

**A PAIR OF ITALIAN SILVER CANDLESTICKS**

TURIN, MID 18TH CENTURY

Each of spiral-fluted domed base, with baluster spiral-fluted stems and spool-shaped sockets, with detachable conforming nozzles, *each marked under base and on sockets*

9¾ in. (24.5 cm.) high

28 oz. (866 gr.)

(2)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

**388**

**AN ITALIAN SILVER DISH**

MARK OF NICOLAO LOMBARDI, TURIN, MID 18TH CENTURY, ASSAY MASTER FRANCESCO PAGLIANI

Shaped oval and with reeded border with foliage corners, the centre chased with a *rocaille* cartouche with foliage surround, *marked near centre*

13¼ in. (33.7 cm.) wide

22 oz. (685 gr.)

£5,000-7,000

US\$7,600-11,000

€5,700-7,900



**389**

**A PAIR OF ITALIAN SILVER CANDLESTICKS**

MARKS INDISTINCT, APPARENTLY ROME, MID 18TH CENTURY

Each on shaped and stepped square base, the baluster stem with spool-shaped sockets, *each marked on foot*

4½ in. (11.4 cm.) high

12 oz. (383 gr.)

(2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000



389





**390**  
**AN ITALIAN SILVER ECUELLE AND COVER**  
 MARK OF GIUSEPPE AVAGNINA, TURIN, CIRCA 1770

The bowl plain circular with two openwork spatulate handles cast as floral scrolls and *rocaille*, the cover chased with fruiting grapevines within borders, with a similar cast finial, *marked underneath and inside cover*

11 in. (27.6 cm.) wide over handles  
 21 oz. (648 gr.)

£8,000–12,000

US\$12,000–18,000  
 €9,000–13,000

**391**  
**AN ITALIAN SILVER SUGAR-BOX AND COVER**  
 MARK OF BARTOLOMEO BERNARDI, TURIN, CIRCA 1770

Oval and on shell-capped pad feet, the sides chased with foliage and flower swags, the detachable cover similarly chased and with a finial cast as a Turk, *marked underneath and inside cover*

4¾ in. (12 cm.) wide  
 7 oz. (226 gr.)

£6,000–8,000

US\$9,100–12,000  
 €6,800–9,000



392

**A GERMAN SILVER-GILT CHALICE**

MARK OF DAVID THEODOR SALER, AUGSBURG, APPARENTLY 1737-1739

The shaped domed circular base chased with *rocaille*, the tapering stem baluster, the lower section of the plain bowl applied with a foliage and shell band, *marked on foot*, with a later plain paten, engraved with Holy cypher, all contained in a fitted leather case

the chalice 10¼ in. (26 cm.) high

19 oz. (589 gr.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600







**393**

**A GERMAN SILVER COFFEE-POT**

MARK OF JOHANN ALOIS SEETHALER, AUGSBURG, 1809-1810

Tapering vase shaped on trefoil foot, the stem cast as three dolphins, the carved wood handle capped with a carved draped female bust, the detachable cover with double dolphin cast finial, applied under the spout with grotesque mask, *marked near handle*  
 9½ in. (24 cm.) high  
 gross weight 28 oz. (860 gr.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

**394 No Lot**



395

**A GEORGE II SILVER EWER**

LONDON, 1740, MAKER'S MARK INDISTINCT, PERHAPS AYME VIDEAU

Helmet-shaped on spreading foot with gadrooned rim, the lower body applied with foliate strapwork, the handle cast as a swan, later engraved with the Royal arms with a label for difference below a Royal duke's coronet, *marked near handle*

8 $\frac{3}{4}$  in. (22 cm.) high

21 oz. (639 gr.)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

**PROVENANCE:**

Frances Anne Emily (d.1865), only daughter and heiress of Sir Henry Vane-Tempest, 2nd Bt. and second wife of Charles, 3rd Marquess of Londonderry (1778–1854)

Property of the Hon. Frances Anne, Marchioness of Londonderry, Deceased; Christie's, London, 12 July 1899, lot 113, as gilt, (£83 to D. Davis).

The Executors of Walter F. Morice, Esq., Deceased, Late of 8 De Vere Gardens, Kensington; Christie's, London, 12 June 1923, lot 65 (£65 to Willson).



396

**A GEORGE II SILVER BASKET**

MARK OF PETER ARCHAMBO, LONDON, 1738

Oval and on spreading foot, the sides and foot each pierced with scrolls, with shell and foliage heightened reeded rim, with overhead swing handle, the base and handle each chased with *rocaille*, marked under base

11½ in. (29.2 cm.) wide

51 oz. (1,593 gr.)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000





## THE PORTLAND COLLECTION

### **Hans William Bentinck, 1st Earl of Portland (1649-1709)**

The Dukes of Portland originated with the Dutch Barons Bentinck. It was Hans William Bentinck, later 1st Earl of Portland and Baron Bentinck of Diepenheim and Schoonheten, K.G., P.C. (1649-1709) who began to move the family to England. Hans was close to William, Prince of Orange, Stadtholder in the Netherlands, and future King of England, having for example nursed Prince William during a bout of smallpox in 1675. The friendship was so close that Bentinck was entrusted with a mission to visit London to arrange for Prince William to wed Mary, daughter of James, Duke of York and future King of England. This was not to be Bentinck's only early foray into England on behalf of the Prince. Bentinck was also involved in the plans to overthrow James II and install William as King of England.

It was in honour of these efforts that Bentinck was made first Groom of the Stole, first gentleman of the bedchamber, and a Privy Counsellor and later, in 1689, created Baron Cirencester, Viscount Woodstock and, in its second creation, Earl of Portland. Later in life he was to serve various roles as Diplomat and Ambassador. Having married first, in 1678, Anne Villiers (d. 1688), daughter of Sir Edward Villiers and his wife Lady Frances Howard, daughter of the 2nd Earl of Suffolk, and secondly Jane Martha Temple (d. 1751), the earl had a number of children, though it was his second son, Henry who was to succeed him, and who was later elevated to 1st Duke of Portland, on his death in 1709.

### **Henry Bentinck, 1st Duke of Portland (1682-1726)**

Henry Bentinck, who was later to be created 1st Duke of Portland, was born in 1682 and married Lady Elizabeth, daughter the 2nd Earl of Gainsborough and had a number of children. Having been elevated to 1st Duke of Portland in 1716 Henry served as M.P. for Southampton and Hampshire before taking his father's seat in the House of Lords. He also served as Colonel of the 1st Troop of Horse Guards and later as Governor of Jamaica. On his death in 1726 he was succeeded as 2nd Duke of Portland by his son William.

### **William Bentinck, 2nd Duke of Portland (1709-1762)**

William Bentinck, 2nd Duke of Portland married Lady Margaret Harley, daughter of Edward Harley, 2nd Earl of Oxford and Earl Mortimer and had six children. The Duchess was herself an avid collector, employing agents to buy natural history objects at sea ports and from great exploratory expeditions which she installed in a the Portland Museum at Bulstrode Park in Hertfordshire, a house bought by Hans William Bentinck, 1st Earl of Portland. William was created a Knight of the Garter in 1741, an event which allowed him to encircle his crest in the Garter motto, as in lot 421. On his death in 1762 he was succeeded as 3rd Duke of Portland by his son.

### **William Cavendish-Bentinck, 3rd Duke of Portland (1738-1809)**

William Cavendish-Bentinck, 3rd Duke of Portland, was perhaps the most prominent member of the family in the 18th century, having served as Prime Minister as well as acting as Chancellor of the University of Oxford. Having been educated at Westminster and Christ Church, Oxford he was first elected to Parliament for Weobley in 1761, later moving to the House of Lords on the death of his father the following year. Portland served as Lord Chamberlain of the Household in Rockingham's first Government (1765-1766) and then as Lord Lieutenant of Ireland in Rockingham's second ministry. It was in April 1783 that he was suggested to act as head of a coalition government as Prime Minister. He served also as First Lord of the Treasury in this ministry until its fall in December of the same year. Later he would serve in the cabinet until Pitt's death in 1806 acting first as Lord President of the Council and then as a Minister without Portfolio. The year after Pitt's death Portland would again take a role as a figurehead Prime Minister. Portland was to die soon after and was succeeded by his son who had with his wife Lady Dorothy, daughter of William Cavendish, 4th Duke of Devonshire.

### **William Cavendish-Scott-Bentinck, 4th Duke of Portland (1768-1854)**

William, 4th Duke of Portland followed very much in his father's path, also being educated at Westminster School and Christ Church, Oxford and acting as M.P., first for Petersfield between 1790 and 1791 and for Buckinghamshire between 1791 and 1809. He also served, under his father, as a Lord of the Treasury between March and September 1807. Taking a break from politics he returned in 1827 to act as Lord Privy Seal, being so appointed by his brother-in-law George Canning, and joining the Privy Council the same year. He married, in 1795, Henrietta, daughter of General John Scott, adding by Royal Licence, Scott to his name. He and Henrietta had nine children, and following his death in 1854 was succeeded by his second son as 5th Duke of Portland.

### **William Cavendish-Scott-Bentinck, 5th Duke of Portland (1800-1879)**

William, 5th Duke of Portland was a somewhat reclusive figure, having been educated at home he served in the army from 1818, entering it as an Ensign in the Foot Guards and later transferred to the 7th Light Dragoon Guards in 1821, where he became a Captain, the 2nd Life Guards in 1823. He was also elected as M.P. for King's Lynn, though only served in this capacity until 1826 when his uncle instead represented the seat in Parliament. On the death of his father he succeeded to the title and able to take his place in the House of Lords, though it took him some time before he was actually sworn in in 1857. Though not terribly interested in politics William did seem interested in undertaking a busy program of works and improvements at the family seat in Nottinghamshire. Described as an introvert the duke never married and when he died in 1879 he was succeeded by a cousin as 6th Duke of Portland.

### **William Cavendish-Bentinck, 6th Duke of Portland (1857-1943)**

It is with the 6th Duke that the present collection is most closely associated with many of the following lots being engraved with his initials, illustrated opposite. William was the son of Lieutenant-General Arthur Cavendish-Bentinck by his first wife Elizabeth Sophia Hawkins-Whitshed, daughter of Sir St Vincent Hawkins-Whitshed, 2nd Baronet and grand-daughter of Admiral Sir James Hawkins-Whitshed, 1st Baronet. His paternal grandparents were Lord Charles Bentinck and his second wife Lady Anne Wellesley, daughter of Richard Wellesley, 1st Marquess Wellesley. Lord Charles was the third son of Prime Minister William Cavendish-Bentinck, 3rd Duke of Portland by his wife Lady Dorothy Cavendish, daughter of William Cavendish, 4th Duke of Devonshire and Lady Charlotte Boyle. Having been educated at Eton William initially embarked on a military career and served as a lieutenant in the Coldstream Guards, later serving as Master of the Horse between 1886 and 1892 and again between 1895 and 1905. In 1886 he was sworn of the Privy Council and was made a Knight Grand Cross of the Royal Victorian Order in 1896 and a Knight of the Garter in 1900.

His other roles and appointment were various, acting for example as Lord-Lieutenant of Caithness from 1889 to 1919 and as Lord Lieutenant of Nottinghamshire from 1898 to 1939; Deputy Lieutenant of Ayrshire; a trustee of the British Museum; Chancellor of the Order of the Garter. He was also charged, at the coronation of King George VI, to carry the crown of Queen Elizabeth, whose mother (the Countess of Strathmore and Kinghorne) was his cousin.

William was also interested in horse racing and had inherited, among other things, a stud farm in Nottinghamshire. Among the horses he owned were St. Simon, who won the 1884 Ascot Gold Cup, and Donovan, who won the Epsom Derby in 1888 and 1889. He raced with the Portland colours of white with black sleeves and cap as shown in the intaglio walking stick, lot 443. His married Winifred Anna Dallas-Yorke, daughter of Thomas Dallas-Yorke, on 11 June 1889. The couple had three children. On his death in 1943 he was succeeded by his son William as 7th Duke of Portland, who died in 1977 without issue and so the title passed to a cousin as 8th Duke and who also died without issue in 1980. The title passed to another cousin and, on his death in 1990, the title became extinct, as he also died without issue.







(enlarged)

W397

**A FRENCH TWO-COLOUR GOLD AND GEM-SET ROCK-CRYSTAL SCENT-BOTTLE**

CIRCA 1870, MAKER'S MARK INDISTINCT,  
ATTRIBUTED TO LES FRÈRES FANNIERE

The compressed ovoid rock crystal body with two-colour gold foliate and strapwork mounts, set with ruby cabochons and rose cut diamonds, with female-capped foliate handles and pierced lid with beaded border and leafy knob, the lower body with baluster knob, marked on cover and near handle, the neck with scratched inventory number 'D2594'

4 in. (10.2 cm.) long

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

A very similar example was exhibited in *Ein Rheinischer Silberschatz Schmuck und Gerät aus Privatbesitz*, Cologne, 1980, no. 468, and is discussed and illustrated on pp. 326–7 of the exhibition catalogue.





398

**A GIRL-IN-SWING TYPE SCENT-BOTTLE AND ASSOCIATED STOPPER**  
CIRCA 1755

Formed as a ribbon-tied bouquet of flowers, the detachable stopper capped with a butterfly, perhaps associated, the rim enamelled '*Gage d'Amitie*' with later gilt-metal chain, (butterfly detached from stopper, chips to flowers)

3 $\frac{3}{4}$  in. (8.5 cm.) high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



**399**  
**A CONTINENTAL THREE-COLOUR GOLD SNUFF-BOX**  
MARKS INDISTINCT, PROBABLY FRENCH, CIRCA 1820

Oblong, the hinged cover, sides and base each with a lozenge shaped panel applied with vari-coloured gold flowers, baskets or musical trophies, all on engine-turned ground and within differing foliage borders, *marked inside cover and on base*  
3 3/4 in. (8.6 cm.) long  
2.6 oz. (80 gr.)

£1,500-2,500

US\$2,300-3,800  
€1,700-2,800



**401**  
**AN ITALIAN GOLD SNUFF-BOX**  
ROME, CIRCA 1810

Oblong with rounded corners, the cover, sides and base with engine-turned horizontal reeding and plain gold borders, with slightly raised gold thumbpiece  
2 3/4 in. (70 mm.) wide  
2 oz. (62 gr.)

£700-1,000

US\$1,100-1,500  
€790-1,100



**400**  
**A GEORGE III GOLD PILL-BOX**  
LONDON, 1812, MAKER'S MARK GL, 18CT

Circular with engine-turned cover, sides and base and reeded borders, *marked inside lid and base*  
1 1/2 in. (3.5 cm) diam.  
0.7 oz. (21 gr.)

£600-800

US\$910-1,200  
€680-900



**402**  
**A CONTINENTAL GOLD PILL-BOX**  
SECOND HALF 19TH CENTURY

Oblong, engraved with foliage, floral and scroll motifs, the hinged cover with turquoise coloured enamelled snake thumbpiece  
1 1/2 in. (3.6 cm.) wide  
gross weight 3/4 oz. (24 gr.)

£1,000-1,500

US\$1,600-2,300  
€1,200-1,700





403

403

**A GERMAN SILVER NEF**

MARKED WITH PSEUDOMARKS, ALMOST CERTAINLY FOR J. D. SCHLEISSNER SOHNE, HANAU, LATE 19TH CENTURY

Formed as a single-mast ship, on four wheels, the hull chased with figures in aquatic landscapes, the detachable deck with two cabins and various figures, the deck supported by a trumpet-shaped foot, the main sail engraved with the English Royal arms, *marked near rim, on decks and on sails and flags*  
17¾ in. (45.1 cm.) high  
53 oz. (1,656 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

A number of very similar examples by J. D. Schleissner Söhne are illustrated in B. W. Thiele, *Tafel-und Schausilber des Historismus aus Hanau*, Tübingen, 1992, pl. 67 and 68.

404

**A CONTINENTAL SILVER PLATE AND MOTHER-OF-PEARL NEF**

APPARENTLY UNMARKED, LATE 19TH CENTURY

Formed as a ship with mother-of-pearl sails, the hull formed from a shell, each side applied with a cast mermaid, holding on one side a cup and on the other a mirror  
18½ in. (47 cm.) high

£700-1,000

US\$1,100-1,500

€790-1,100



404

PROPERTY FROM THE PORTLAND COLLECTION (LOTS 397-485)



405

**A RUSSIAN SILVER BOX**

MARK OF PAVEL SASIKOV, WITH IMPERIAL WARRANT, MOSCOW, 1882

Baluster, the hinged cover with Cyrillic inscription and cross, marked on base and inside cover

3¼ in. (8.2 cm.) diam.

7 oz. (207 gr.)

£500-700

US\$760-1,100

€570-790



407

**A RUSSIAN BOWENITE MODEL OF AN ELEPHANT**

BY FABERGÉ, CIRCA 1890

Humouristically carved as an elephant with down-curved tusks and 'gem'-set eyes

1 in. (2.5 cm.) long

£700-1,000

US\$1,100-1,500

€790-1,100



409

**A CONTINENTAL 'GEM' SET GOLD PILL-BOX**

APPARENTLY UNMARKED, EARLY 20TH CENTURY

In the Fabergé style, with hammered finish, the cover set with 'gem' set foliage and flower motif

1¼ in. (3.3 cm.) square

£600-800

US\$910-1,200

€680-900



~406

**AN ITALIAN SILVER AND MOTHER-OF-PEARL INLAID TORTOISESHELL BOX**

APPARENTLY UNMARKED, PROBABLY NAPLES, CIRCA 1720

Oblong with canted corners, the cover and sides inlaid with silver and mother-of-pearl figures and creatures, the interior with later tortoiseshell tray

4 in. (10.3 cm) long

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



~408

**A COLLECTION OF VARIOUS PAPER-KNIVES**

Comprising:

Two formed as daggers; three ivory examples, two with differing silver handles, one applied with a cast fox and with the initials of the 6th Duke of Portland; a tortoiseshell example, the handle of carved jade, with a George V silver paper-weight in the form of a ruler

19½ in. (49.5 cm.) long and smaller (6)

£800-1,200

US\$1,200-1,800

€900-1,300



~410

**A GEORGE II SILVER-MOUNTED SILVER AND MOTHER-OF-PEARL INLAID TORTOISESHELL SNUFF-BOX**

EARLY 18TH CENTURY, POSSIBLY ENGLISH

The cover inlaid with hounds chasing a hare within mother-of-pearl flower-heads, further inlaid with birds and trellis work

3¼ in. (8.2 cm.) long

£700-1,000

US\$1,100-1,500

€790-1,100





~411

# A GROUP OF VICTORIAN SILVER AND SILVER-PLATE

Each piece engraved with initials 'JK', comprising:

A teapot with ivory-insulated handles, *mark of George John Roberts, London, 1854*

A waiter, *mark of Daniel and Charles Houle, London, 1853*

A mustard-pot, with blue glass liner, *mark of Charles Thomas and George Fox, London, 1855*

Four plated entrée dishes, covers and handles, *circa 1850*

the entrée dishes 1 3/4 in. (34.2 cm.) wide

gross weight of silver 34 oz. (1,047 gr.)

(7)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

While it is not entirely clear who the initials on the present lot are for the most likely suggestion is that the pieces are engraved for John Kent, the celebrated horse trainer who was known to be close to the Bentinck family, particularly Lord George Bentinck (1802-1848). Lord George was a racehorse owner and made a number of successful bets based on the advice of Kent. One such bet was placed on Red Deer, perhaps the most famous horse to have been trained by Kent, which resulted in such a spectacular win that Lord George wrote to Kent saying 'I received every farthing due to me, much to my surprise, as on no previous occasion have I escaped loss from defaulters when I betted on the same scale.'

This suggestion is confirmed by an entry in the 1893 Inventory prepared by James Garrard of the Gold and Silver Plate of His Grace the Duke of Portland which notes of the teapot, salver and mustard pot that they were 'Used by the late Lord George Bentinck at Goodwood, and given by John Kent to the present [6th] Duke'. While it would be entirely possible that the pieces could have been presented to the 6th Duke they could not have belonged to Lord George as his death in 1848 predated each of the pieces.

The other possible suggestion is that the initials could be those of John Kelk, the son of a Soho ironsmith who went on to become one of London's foremost building and public works contractors of the day. Among his works were the Great International Exhibition (1862), later the Victoria and Albert Museum, the Albert Memorial (1864) and Victoria Station (1858-60). He was also to serve M.P. for Harwich and was made 1st Baronet of Tedworth in 1874.

Having already refurbished two country houses he purchased, in 1875, 3 Grosvenor Square, London, almost completely rebuilding it and furnishing it in lavish style. After his death in 1886, 3 Grosvenor Square passed to his son, Sir John, 2nd Bt., who sold it in 1890 to William Cavendish-Bentinck, 6th Duke of Portland. It would seem that the 6th Duke purchased the property furnished, perhaps including the present silver and plate as well as a table (Christie's, London, 7 July 2011, lot 33). The Duke retained the property until 1936 when it was demolished.





**412**  
**A PAIR OF VICTORIAN SILVER-MOUNTED GLASS SALAD-BOWLS AND TWO PAIRS OF SALAD SERVERS**  
 MARK OF WILLIAM LEUCHARS, LONDON, 1888

The glass bowls and glass handles each spirally fluted, the silver-mount to the bowl and handles similarly fluted, bowls engraved with initial 'P' below a duke's coronet, *the bowls marked on rim the spoons each marked on handle, the rim further stamped 'Leuchars Piccadilly London'*  
 10¼ in. (26 cm.) diam.

The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

(6)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



**413**  
**A GROUP OF SILVER INCLUDING A CUP, SALT-CELLARS AND A CASTER**

Comprising: A silver two-handled cup, *mark of Henry and Arthur Vander, London, 1928*; Eight similar George III style salt-cellars, *London, 1885, 1926 and 1929* and a sugar-caster, *mark of Nathan and Hayes, Chester, 1913*

the cup 8½ in. (21.3 cm.) high  
 total weight 67 oz. (2,075 gr.)

(10)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



**414**  
**A GROUP OF SILVER BOXES**

Comprising:

Two George V table snuff-boxes, one engraved with an inscription from Prince Arthur of Connaught; a cigarette-box, with initials and dated '30 August 1886'; a cigarette-box, with initial 'T' below a marquess' coronet; two silver-plated sandwich-boxes and five various French and Dutch boxes

the sandwich boxes 8 in. (20.4 cm.) wide  
 weight of silver 49 oz. (1,519 gr.)

(11)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800





PROPERTY FROM THE PORTLAND COLLECTION (LOTS 397-485)



415

**A VICTORIAN SILVER COFFEE-POT, STAND AND LAMP**

MARK OF ROBERT GARRARD, LONDON, 1880

With basket-weave bands and four reeded legs and central lamp, engraved with initial 'P' below a duke's coronet, *marked under coffee-pot, lamp and stand, further marked inside cover*

11¼ in. (28.5 cm.) high

gross weight 44 oz. (1,373 gr.)

The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

**LITERATURE:**

E. A. Jones, *Catalogue of Plate Belonging to the Duke of Portland, K.G., G.C.V.O., at Welbeck Abbey, London, 1935*, p. 72.



417

**A GEORGE III SILVER COFFEE-JUG AND A VICTORIAN STAND**

THE COFFEE-JUG WITH MARK OF SOLOMON HOUGHAM, LONDON, 1803, STAND WITH MARK OF FREDERICK BRASTED, LONDON, 1872

Elongated octagonal, with floral and flower swags and vacant pendants, with wooden finial and handle, with central reeded lamp, *marked underneath, on stand and inside cover*

11 in. (28 cm.) high

gross weight 30 oz. (941.5 gr.)

(2)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

**LITERATURE:**

E.A. Jones, *Catalogue of Plate Belonging to the Duke of Portland, K.G., G.C.V.O., at Welbeck Abbey, London, 1935*, p. 72.



~416

**A VICTORIAN SILVER HOT-WATER JUG AND STAND**

MARK OF JAMES GARRARD, LONDON, 1885

Cylindrical with ivory-insulated handle, with plain lamp, engraved with coat-of-arms beneath duke's coronet, the stand and lamp engraved with two crests, below a duke's coronet, *marked under jug, lamp and on stand, further marked inside cover and on handle*

10¾ in. (27.3 cm.) high

gross weight 51 oz. (1,593 gr.)

The arms are those of Bentinck quartering Cavendish for William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

£800-1,200

US\$1,200-1,800

€900-1,300



418

**A SET OF FOUR EDWARD VII SILVER HOT-WATER JUGS**

MARK OF HERBERT CHARLES LAMBERT, LONDON, 1904

Each octagonal on spreading foot, with baluster finials, engraved with two coats-of-arms *accolé* below duke's coronet, *marked near handle and inside cover*

6½ in. (17.4 cm.) high

gross weight 32 oz. (1,005 gr.)

The arms are those of Bentinck quartering Cavendish *accolé* with Dallas quartering Yorke and others, for William Cavendish-Bentinck, 6th Duke of Portland (1857-1943) and his wife Winifred (1863-1954), only daughter of Thomas Yorke Dallas-Yorke of Walmgate, co. Lincoln, whom he married in 1889.

(4)

£700-1,000

US\$1,100-1,500

€790-1,100





419

**A SET OF FOUR VICTORIAN SILVER VEGETABLE-DISHES AND COVERS**

MARK OF ROBERT GARRARD, LONDON, 1880, THE DIVIDERS, 1882

Shaped circular with gadrooned rim, the covers with reeded rim and foliage handle, with removable part-pierced divider, the dishes and covers each engraved with initial 'P' below a duke's coronet, *each marked inside cover and on liner, handle and dish*

10 $\frac{1}{4}$  in. (27.3 cm.) diam.

228 oz. (7,082 gr.)

The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

(4)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**LITERATURE:**

E. A. Jones, *Catalogue of Plate Belonging to the Duke of Portland, K.G., G.C.V.O., at Welbeck Abbey, London, 1935*, p. 131.

420

**THIRTY-THREE SILVER-PLATED HOT-WATER STANDS**  
19TH CENTURY

Comprising: Thirty oval and three circular, with shaped handles, some differing and on four part-wood baluster feet, some differing, some feet, handles and liners lacking  
10 $\frac{1}{4}$  in. (27.4 cm.) wide and smaller

(33)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800





~421

**FOUR GEORGE II SILVER CANDLESTICKS**

ONE LONDON, 1721, MAKER'S MARK INDISTINCT, ONE WITH MARK OF ABRAHAM BUTEAUX, LONDON, 1727, BRITANNIA STANDARD; TWO WITH MARK OF JOHN CAFE, LONDON, 1754 AND 1755

The first two on stepped square base with sunken well and baluster stems, terminating in spool-shaped socket with gardooned nozzle, later engraved with the Bentinck crest within Garter motto and below duke's coronet, the second two very similar with slightly less sunken well, with plain shaped nozzles, engraved with the Bentinck crest below a duke's coronet, *each marked under base and engraved with scratchweights 'N° 1 16=17½'; 'N° 4 18=19-½'; 'N° 1 14=11' and 'N° 5 14=10' respectively, each with early 20th century electrical fittings, with ivory switches*

14¼ in. (36.2 cm.) high and smaller

The crests are those of William Bentinck, 2nd Duke of Portland (1709-1762) who was made a Knight of the Garter in 1741.

(4)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600









422

**A GEORGE II TOY MINIATURE SILVER COFFEE-POT**

MAKER'S MARK J.S. BELOW CROWN, TRADITIONALLY ATTRIBUTED TO JOHN HUGH LE SAGE, LONDON, CIRCA 1730

Tapering cylindrical with reeded lower and upper rims, with tapering spout and detachable domed lid with pointed knob and part-wood handle, *marked on base*

2¼ in. (5.6 cm.) high

£800–1,200

US\$1,200–1,800

€900–1,300



424

**A GEORGE II TOY MINIATURE SILVER MUG**

MARK OF DAVID CLAYTON, LONDON, CIRCA 1720, BRITANNIA STANDARD

Tapering cylindrical with reeded rims and reeded scroll handle, engraved underneath with initials 'E.P.', *marked on base*

1¼ in. (3.2 in.) high

£600–800

US\$910–1,200

€680–900



423

**A GEORGE II TOY MINIATURE SILVER TAZZA**

LONDON, CIRCA 1720, MAKER'S MARK ID, PERHAPS FOR JOSIAH DANIEL

Of typical form on stepped spreading foot, *marked near rim*

2 in. (5.1 cm.) diam.

£600–800

US\$910–1,200

€680–900



425

**A GROUP OF GEORGE III AND LATER SILVER TOY MINIATURES**

Comprising:

Two saucepans, *one London, 1791, one unmarked*

A toy warming pan, *London, 1886, retailed by Child and Child*

A Continental silver-gilt burner and cover

An entrée dish and cover, *Sheffield, 1903*

A chamber-candlestick, *Chester, 1892*

£800–1,200

US\$1,200–1,800

€900–1,300

(s)





**426**

**A DUTCH SILVER-GILT TOY MINIATURE RANGE**

MARK OF WILLEM VAN STRANT, AMSTERDAM, CIRCA 1730

Oblong on spreading foot, engraved with bands of rococo decoration, with sliding drawer and cover with hinged lid and detachable pierced grate, *marked on base*

2 3/4 in. (6 cm.) long

4 oz. (129 gm.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



**427**

**A PAIR OF DUTCH SILVER TOY MINIATURE CANDLESTICKS**

MARKED INDISTINCTLY WITH MAKER'S MARK ONLY PERHAPS FOR SYBOUT VAN BUMA, HARLINGEN, LATE 17TH CENTURY

Each with spreading square foot below fluted stems and detachable nozzles, *marked twice under base with maker's mark struck twice*

2 1/8 in. (5.4 cm.) high

(2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



For a similar pair, marked for Theodorus Huygen, Harlingen, see V. Houart, *L'Argenterie miniature*, Fribourg, 1981, p. 90, pl. 105.

**428**

**A DUTCH SILVER TOY MINIATURE COFFEE-GRINDER**

MARK OF JOHANNES VAN GEFFEN, AMSTERDAM, 1781

Of typical form with detachable drawer and rotating handle, *marked underneath and inside drawer, further struck with a later tax mark*

1 1/4 in. (4.4 cm.) high

£600–800

US\$910–1,200

€680–900





**429**  
A FRENCH SILVER SUGAR-VASE AND COVER  
MARK OF FRANCOIS FROMENT, PARIS, EARLY 19TH CENTURY

Bell shape on square foot with openwork sides and overhead swing handle, the cover with loop finial, *marked on foot, near rim and inside cover*, with blue glass liner  
11¼ in. (28.5 cm.) high including handle  
weight of silver 20 oz. (625 gr.)

£700–1,000

US\$1,100–1,500

€790–1,100



**431**  
A DUTCH SILVER OIL AND VINEGAR CRUET LATER FITTED AS AN INKSTAND

THE STAND WITH MARK OF PETER KERSBERGEN, THE HAGUE, 1773, THE GLASS BOTTLES WITH MARK OF FRANCES BRASTED, LONDON, 1885

The base with foliage and flower borders, the cut-glass bottles with similar covers, with a central container, *marked on base and each lid and rim*

8¼ in. (21 cm.) wide

weighable silver 14 oz. (442 gr.)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



**430**  
FIVE SILVER-GILT OR GILT-METAL MOUNTED OBJECTS  
19TH CENTURY

Comprising:

A spiral-fluted smoky glass scent bottle

A globular container with hinged covers

An oblong faceted box and cover

A circular faceted box and cover

A plain circular box and cover

£800–1,200

US\$1,200–1,800

€900–1,300



**432**  
A GROUP OF PORCELAIN AND ENAMEL BOXES

Each with gilt-metal mounts, comprising:

An oval box, painted with flowers

A cartouche shaped example, painted with figures in a landscape

A double box, the two hinged covers painted with figures in a landscape

A trefoil shaped box, painted with roses

A needle-case

An enamel etui with hinged cover

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



433

**A PAIR OF INDIAN SILVER-GILT FILIGREE ORNAMENTAL  
VASES OF ROSEWATER SPRINKLER FORM**

UNMARKED, LATE 18TH OR EARLY 19TH CENTURY

Each with spreading foot, the globular body with elongated  
baluster neck, capped with pierced dome

9 in. (22.8 cm.) high

15 oz. (459 gr.)

(2)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

**LITERATURE:**

E. A. Jones, *Catalogue of Plate Belonging to the Duke of Portland,  
K.G., G.C.V.O., at Welbeck Abbey, London, 1935, p. 8.*

Filigree, from the Latin words *filum* (thread) and *granum* (grain),  
is the art of drawing out of metal, usually silver, into increasingly  
fine threads that can then be rolled, bent or braided into intricate  
openwork patterns. In a recent exhibition devoted to the subject  
held in Amsterdam, *Silver: Wonders of the East, Filigree of the Tsars*,  
2006, the filigree objects from the Russian Imperial collections were  
re-assembled from the different Russian museums and storerooms  
to which they had been dispersed over the years to regain a sense  
of the importance and magnificence of filigree objects in European  
royal and princely collections.



434

**A PAIR OF CONTINENTAL SILVER VASES**

MARKED WITH PSUEDO-MARKS, 19TH CENTURY

Each hexagonal with moulded spreading foot heavily chased  
with foliage, the sides with alternating panels depicting fruit,  
foliage, flowers and putti, the bases inset with a double-sided  
coin, one marked on base, the other marked near rim

10¼ in. (26.4 cm.) high

57 oz. (1782 gr.)

(2)

£700–1,000

US\$1,100–1,500

€790–1,100



**435**  
A VICTORIAN SILVER DRESSING-TABLE MIRROR  
MARK OF WILLIAM COMYNS, LONDON, 1888

Heart-shaped with bevelled glass, pierced with flowers, foliage, animals and figures, centred above and below by a vacant shield and mask, mounted on velvet and with an easel back, *marked at base* 1 1/4 in. (29.8 cm.) high

£600-800

US\$910-1,200  
€680-900



**436**  
A GEORGE III SILVER INKSTAND, A GEORGE V SILVER INKSTAND  
AND THREE GEORGE III SILVER TRAVELLING DRESSING-TABLE JARS  
THE FIRST MARK OF ROBERT HENNEL, LONDON, 1788, THE COVERS  
ROBERT GARRARD, LONDON, 1892; THE SECOND MARK OF LIONEL ALFRED  
CRICHTON, LONDON, 1913; THE BOTTLES LONDON, 1825 AND 1827

The first engraved with the Ogle badge below duke's coronet, the taperstick later, the second with pierced gallery, one bottle lacking, the bottles with one pull off and two screw covers 7 3/4 in. (18.2 cm.) long and smaller  
The badge is that of William Cavendish-Bentinck, 3rd Duke of Portland (1738-1809).

(5)

£1,500-2,500

US\$2,300-3,800  
€1,700-2,800



**437**  
A SET OF FOUR VICTORIAN SILVER-MOUNTED CUT-GLASS FLASKS  
MARK OF FREDERIC PURNELL, LONDON, 1889

Each globular silver cover engraved with initial 'P' below a duke's coronet, the bottles cut with facets, *each marked on cover*, in fitted leather case  
the bottles 9 3/4 in. (24.5 cm.) high  
the case 12 in. (30.2 cm.) wide  
The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

(4)

£1,000-1,500

US\$1,600-2,300  
€1,200-1,700



**438**  
A VICTORIAN SILVER-MOUNTED IVORY ORNAMENT AND  
A PAIR OF EDWARD VII SILVER MENU HOLDERS  
THE FIRST APPARENTLY UNMARKED, CIRCA 1890,  
THE SECOND MARK OF SEBASTIAN GARRARD, LONDON, 1909

The ornament with openwork silver mounts, engraved with an initial 'P' below a duke's coronet, the menu holders each cast as a fox  
the horn 7 1/4 in. (18.3 cm.) long  
the menu holders 3 oz. (96 gr.)  
The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

(3)

£700-1,000

US\$1,100-1,500  
€790-1,100





439

**A PAIR OF VICTORIAN PARCEL-GILT SILVER NOVELTY CANDLESTICKS**

MARK OF WILLIAM LEUCHARS, LONDON, 1888

Each formed as three crossed riding crops connected by a horseshoe and centring a candlestick formed as a parcel-gilt hunting horn, with detachable socket, engraved with initial 'P' below duke's coronet, *marked near rim, on horseshoe socket and on feet*

12¾ in. (32.4 cm.) high

28 oz. (863 gr.)

The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

(2)

£1,000-1,500    US\$1,600-2,300  
€1,200-1,700



440

**A GEORGE V SILVER CASKET-INKSTAND**

MARK OF SEBASTIAN GARRARD, LONDON, 1913

Oblong, on scroll-capped dolphin feet, with wooden insert and two silver-plate mounted glass inkwells, engraved with initial 'P' below duke's coronet, *marked on rim, lid and Celtic medallions*

9½ in. (24.2 cm.) long

The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

£1,500-2,500

US\$2,300-3,800  
€1,700-2,800



441

**A SET OF EIGHT GEORGE V SILVER MENU-HOLDERS**

MARK OF JAMES PARKS, LONDON, 1914

Each with ribbon-tied laurel border containing various medallions, *each marked on base, contained in a fitted case*

2 in. (5.1 cm.) diam.

11 oz. (351 gr.)

£800-1,200

US\$1,200-1,800  
€900-1,300



442

**A VICTORIAN SILVER-GILT MOUNTED WALKING-STICK, A VICTORIAN SILVER-MOUNTED WALKING-STICK AND A GILT AND GUN-METAL MOUNTED WALKING-STICK**

THE FIRST MARK OF CHARLES DUMENIL, THE SECOND MARK OF THOMAS JOHNSON, LONDON, 1888, THE THIRD APPARENTLY UNMARKED, DATED 1889

The silver-gilt example with plain handle, the silver example chased with drapery swags, the third with gilt-metal on a gun-metal ground, engraved 'June 11<sup>th</sup> 1889', the date of the wedding of William, 6th Duke of Portland (1857-1943)

39½ in. (104 cm.) long and smaller

(3)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



443

**A VICTORIAN GOLD AND INTAGLIO-MOUNTED WALKING-STICK APPARENTLY UNMARKED, LATE 19TH CENTURY**

The wirework mount set with an intaglio depicting a horse and jockey, the jockey in the colours of the Duke of Portland, white with black sleeves and cap

37½ in. (95.2 cm.) long

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



444

**A VICTORIAN GOLD-MOUNTED WALKING-STICK MARK OF THOMAS JOHNSON, LONDON, 1888, 18CT, RETAILED BY BRIGG AND SONS**

The handle spiral-fluted, the plain top engraved with an initial 'P' below a duke's coronet and inscription 'FROM FALMOUTH', marked on terminal, further stamped 'Brigg'

40¼ in. (102.4 cm.) long

The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

The inscription almost certainly refers to either Evelyn Boscawen, 7th Viscount Falmouth (1847-1918) or his father Evelyn Boscawen, 6th Viscount Falmouth (1819-1889).

£1,000-1,500

US\$1,600-2,300

€1,200-1,700







**445**

**A PAIR OF WILLIAM IV SILVER SALT-CELLARS**  
MARK OF EDWARD FARRELL, LONDON, 1830

Each shell-shaped on scroll feet, engraved with a crest, *each marked near rim*

3½ in. (9 cm.) wide

6 oz. (178 gr.)

(2)

£700–1,000

US\$1,100–1,500

€790–1,100

**446**

**A GEORGE III SILVER OIL AND VINEGAR CRUET**  
MARK OF JOHN SCOFIELD, LONDON, 1787

Oval and on fluted feet, with gadrooned rim and reeded loop handles, with supports for two silver-mounted glass bottles, one bottle lacking, engraved with the Ogle badge, *marked on base, cruet handles and covers*

14 in. (35.5 cm.) wide

weighable silver 28 oz. (857 gr.)

The badge is that of William Cavendish-Bentinck, 3rd Duke of Portland (1738–1809).

£800–1,200

US\$1,200–1,800

€900–1,300



**447**

**A QUEEN ANNE SILVER PORRINGER**  
MARK OF MATTHEW COOPER, LONDON, 1704

Tapering cylindrical, spiral fluted, with milled band and chased cartouche, later engraved with marquess' coronet above prick-engraved initial 'T' and with an inscription, *marked near rim*

8 in. (20.3 cm.) across handles

10 oz. (313 gr.)

The inscription reads 'William Arthur Henry Marquess of Titchfield from his Godfather Henry Bentinck May 22nd 1898'. William, Marquess of Titchfield (1893–1977) succeeded his father as 7th Duke of Portland on the latter's death in 1943.

£1,000–1,500

US\$1,600–2,300

€1,200–1,700





448

**A PAIR OF GEORGE III OLD SHEFFIELD PLATE CANDLESTICKS**  
MARK OF MATTHEW BOULTON AND JOHN FOTHERGILL, BIRMINGHAM, CIRCA 1770

The square base with gadrooned border, each with Ionic column stem, with detachable nozzles, *each marked on base*

11 in. (28 cm.) high

(2)

£700–1,000

US\$1,100–1,500

€790–1,100



450

**A PAIR OF VICTORIAN SILVER CANDLESTICKS**  
MARK OF JAMES DEAKIN AND SONS, SHEFFIELD, 1887

On square beaded and festooned bases, dated '1889' and engraved with a crest below a duke's coronet, *each marked on base, one further marked on nozzle*

10½ in. (27 cm.) high

The crest is that of Bentinck for William Cavendish-Bentinck, 6th Duke of Portland (1857–1943).

(2)

£700–1,000

US\$1,100–1,500

€790–1,100



449

**A GEORGE III SILVER CHAMBER-CANDLESTICK**  
LONDON, 1776, MAKER'S MARK I.A

Circular with milled border, scroll handle, baluster stem and spool-shaped socket, engraved with a coat-of-arms below a duke's coronet, *marked underneath*

7½ in. (18.7 cm.) wide

15 oz. (458 gr.)

The arms are those of Bentinck quartering Cavendish for William Cavendish-Bentinck, 3rd Duke of Portland (1738–1809).

£1,200–1,800

US\$1,900–2,700

€1,400–2,000



451

**A GEORGE II SILVER TAPERSTICK**  
MARK OF JOHN GOULD, LONDON, 1743

On shaped square base with baluster stem, with reeded spool-shaped socket, engraved under the base with an inscription, *marked on base*

4½ in. (11.4 cm.) high

4.5 oz. (140 gr.)

The inscription reads 'Emiliæ Holland. Edono Petra Cator & Marthæ Uxoris, XXXXmo div Lep! MDCCCLIL.'

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

PROPERTY FROM THE PORTLAND COLLECTION (LOTS 397-485)



**452**  
**A SET OF FOUR GEORGE V SILVER-GILT CIGAR-LIGHTERS**

MARK OF CARRINGTON AND CO., LONDON, 1913

Octagonal with flammiform finial, engraved with a crest below duke's coronet, *marked underneath and on finial*  
4½ in. (11.25 cm.) high  
20 oz. (626 gr.)

The crest is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

(4)

£700-1,000

US\$1,100-1,500  
€790-1,100



**454**  
**A VICTORIAN SILVER-MOUNTED HORN CIGAR-LIGHTER**

LONDON, 1882, MAKER'S MARK WG

Formed as a lizard with scaled skin, with red glass eyes, with horn handle and metal fittings, *marked on neck*  
18¾ in. (47.6 cm.) long

£1,000-1,500

US\$1,600-2,300  
€1,200-1,700



(part)

**456**  
**A SET OF SEVEN EDWARD VII SILVER ASHTRAYS**

MARK OF WILLIAM COMYNS, LONDON, 1903

Each shaped square, engraved with initial 'P' below duke's coronet, *each marked under rim*  
3¾ in. (9.3 cm.) square  
14 oz. (433 gr.)  
The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

(7)

£700-1,000

US\$1,100-1,500  
€790-1,100



**453**  
**A PAIR OF VICTORIAN SILVER SMOKER'S COMPANIONS**

MARK OF EDWARD H. STOCKWELL, LONDON, 1888

Modelled as a cart with a glass container, lighter and compartment, one applied with initial 'P' below duke's coronet, one lacking detachable lighter  
8½ in. (20.6 cm.) long

The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943).

(2)

£1,500-2,500

US\$2,300-3,800  
€1,700-2,800



(part)

**455**  
**A GEORGE V SILVER INKSTAND**

MARK OF WALKER AND HALL, SHEFFIELD, 1911

Shaped oblong, with two silver-mounted bottles, engraved with an inscription to the Marquess of Tichfield on his coming of age, dated 1914, with eighteen matchbox holders, *London, 1937*  
the inkstand 12 in. (30.5 cm.) long  
25 oz. (787 gr.)

(19)

£700-1,000

US\$1,100-1,500  
€790-1,100



**457**  
**A VICTORIAN SILVER-MOUNTED DOUBLE CIGAR-BOX**

MARK OF ROBERT HUMPHRIES, LONDON, 1889

Oblong, the handle applied 'Cigars' and 'Cigarettes' and with two initials 'P' with duke's coronet above, the angles with duke's coronets, engraved 'June 11th 1889', *marked on side, handle and covers*  
10½ in. (25.8 cm.) long

The initial is that of William Cavendish-Bentinck, 6th Duke of Portland (1857-1943), who married on 11 June 1889.

£500-800

US\$760-1,200  
€570-900





**458**  
**A SILVER-PLATED CENTREPIECE-BOWL**

MARK OF THE DUCHESS OF SUTHERLAND'S CRIPPLES GUILD, FIRST QUARTER 20TH CENTURY

In the shape of ancient Greek vessel, with bracket handles, on stepped foot, *marked under foot*  
 22½ in. (56 cm.) wide over handles

£1,000–1,500

US\$1,600–2,300  
 €1,200–1,700

Millicent Fanny Sutherland-Leveson, Duchess of Sutherland (1867–1955) was a famed society hostess and social reformer. During her lifetime the Duchess wrote two novels, married three times and gave birth to four children. As a social reformer she campaigned for the elimination of the use of lead in pottery glazing in the Staffordshire potteries, and formed several organizations to help children. One such organization, The Duchess of Sutherland's Cripples Guild, was founded in 1898. It aimed to provide children with medical treatment and to instruct them in a trade or craft. By 1902, there were 100 girls and boys who were taught in the guild, and it was in this year that art metalwork began to be produced under the guidance of Francis Arthur Edwards. They often copied or adapted designs from historical examples, much like this bowl with its ancient Grecian form. The guild had, for a time, a showroom on Bond Street in London.

**459**  
**A VICTORIAN GILT-METAL MOUNTED CASKET AND BLOTTER**  
 LATE 19TH CENTURY

Oblong with Greek key borders, each set with blue jasperware plaques in the Wedgwood taste and with applied rope borders and anthemion decorations  
 11½ in. (28.3 cm.) long

£800–1,200

(2)  
 US\$1,200–1,800  
 €900–1,300



**460**  
**A SILVER-MOUNTED SHAGREEN DRESSING TABLE-BOX**  
 IN THE MANNER OF JOHN PAUL COOPER, EARLY 20TH CENTURY

Cylindrical with twisted wire and reeded silver-mounts with pull-off cover  
 5 in. (12.7 cm.) diam.

£800–1,200

US\$1,200–1,800  
 €900–1,300





**461**

**A GERMAN SILVER WAGER-CUP**

WITH ENGLISH IMPORT MARKS FOR BERTHOLD MULLER, LONDON, 1894

Formed as a woman, her dress chased with flowers, foliage and scrolls, with hinged baluster cup supported on scrolling foliage handles, marked on base of skirt and rim of cup

10¼ in. (26 cm.) high

10 oz. (298 gr.)

£700-1,000

US\$1,100-1,500

€790-1,100



**462**

**A GROUP OF SILVER BOXES**

LATE 19TH CENTURY

Comprising: a silver-gilt box, formed from the blade of a fish-slice; two oval boxes, the covers chased with figures in Teniers style scenes; a shaped oval box chased with a basket of flowers; an oblong box, the cover chased with a bull-fight and six further various small boxes

7¼ in. (18.5 cm.) wide and smaller

48 oz. (1,478 gr.)

(11)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



**463**

**TWO VICTORIAN SILVER-MOUNTED BOTTLES**

AND A VICTORIAN SILVER AND ENAMEL INK-BOTTLE AND STAND

LONDON, 1888; BIRMINGHAM, 1888 AND MARK OF FREDERIC PURNELL, LONDON, 1888

Two spirally-fluted, one with screw cover as a toilet-jar, the second an inkpot with hinged cover, engraved with initial 'P' below a duke's coronet, the third with cracked hinged glass cover applied with enamel initial 'P' below a duke's coronet, the base engraved with inscription

the stand 10¼ in. (27.4 cm.) wide

weighable silver 14 oz. (444 gr.)

The inscription reads 'With best wishes from Betty Hastings

June 11th 1889'. A wedding present to the 6th Duke from Elizabeth, Lady Hastings (d.1957).

(3)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



**464**

**A COLLECTION OF SILVER-MOUNTED GLASS**

Comprising:

23 silver-mounted match-bowls, most with reeded sides, two with

stone bodies one engraved with initial 'P' below a duke's coronet

13 glue-pots with silver covers and a further cover

(37)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800





**465**

**FIVE SILVER BOWLS AND COVERS**

APPARENTLY UNMARKED, 19TH CENTURY, PERHAPS THAI

Each circular bowl and cover with chased petal, flower and leafy decorations, on spreading foot, the covers with chased bud finial  
7 in. (17.8 cm.) diam. and smaller  
65.7 oz. (2,044 gr.)

(5)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

**LITERATURE:**

E.A. Jones, *Catalogue of Plate Belonging to the Duke of Portland, K.G.*, G.C.V.O., at Welbeck Abbey, London, 1935, p. 87.



**466**

**A CHINESE EXPORT SILVER-GILT MUG**  
MARK OF LEE CHING, LATE 19TH CENTURY

Cylindrical with dragon-shaped handle, chased with Chinese battle scenes, applied with shield-shaped cartouche, engraved with initials J.G.L., marked underneath  
4¼ in. (10.7 cm.) high  
8 oz. (236 gr.)

£700–1,000

US\$1,100–1,500

€790–1,100



**467**

**AN INDIAN SILVER-FILIGREE BOX**  
POSSIBLY GOA, 18TH CENTURY

Square, with filigree sides, base and pull-off cover  
4 in. (10 cm.) square  
7 oz. (223 gr.)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



468

**A SALVER, A BOWL, A MUG AND A QUAICH**

THE SALVER MARK OF MAPPIN AND WEBB, SHEFFIELD, 1913; THE BOWL SHEFFIELD, 1931; THE MUG LONDON, 1918 AND THE QUAICH GLASGOW, 1931

The salver engraved as a Silver Wedding gift and to mark the coming of age of the Marquess of Tichfield from inhabitants of Whaley Chorne Langwith; the bowl engraved with initials, the mug engraved with inscription dated 1918; the quail with an inscription to the Duke of Portland to commemorate the opening of the New Municipal Buildings and Concert Hall, Troon, dated 1932 the salver 9 1/4 in. (24.7 cm.) diam.

36 oz. (1,111 gr.)

(4)

£700-1,000

US\$1,100-1,500  
€790-1,100



469

**TWO SILVER-MOUNTED PART DRESSING-TABLE SERVICES**

Each comprising nine-pieces, the first engraved with the initials of the Duke of Portland, the second applied Ivy for Ivy, 7th Duchess of Portland, together with a heart-shaped tortoiseshell mounted desk clip and other dressing table items

10 1/2 in. (26.8 cm.) long and smaller

(a lot)

£800-1,200

US\$1,200-1,800  
€900-1,300



470

**A PAIR OF GEORGE IV SILVER SALT-CELLARS, A VICTORIAN SILVER-GILT BOX AND AN EDWARD VII SCOTTISH SILVER QUAICH**

THE SALT-CELLARS LONDON, 1826, THE BOX LONDON, 1881, THE QUAICH GLASGOW, 1909

Each of typical form

the quail 6 1/4 in. (16.2 cm.) wide over handles  
15 oz. (480 gr.)

(4)

£700-1,000

US\$1,100-1,500  
€790-1,100



471

**A GROUP OF OBJECTS OF VERTU**

Comprising: three differing tortoiseshell bowls, two with pull-off cover; three ivory boxes, one with a depiction of a bird on the cover; a casket form gilt-metal mounted hardstone box; a birchwood cigarette case; two enamel boxes and a watch key with micromosaic handle

£1,500-2,500

US\$2,300-3,800  
€1,700-2,800

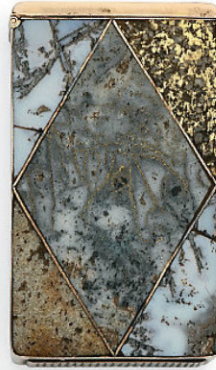




**472**  
**AN AUSTRIAN SILVER-GILT MOUNTED ENAMEL BOX**  
 MAKER'S MARK SG, LATE 19TH CENTURY

Oval, the hinged cover enamelled with a view of a woman reclining in a landscape while a servant plays a musical instrument and a cupid presents her a tiara, the sides enamelled with figures in landscapes, with foliage engraved silver-gilt rim  
 2½ in. (5.8 cm.) wide

£1,000-1,500      US\$1,600-2,300  
    €1,200-1,700



**474**  
**AN AMERICAN GOLD-MOUNTED STONE VESTA-CASE**  
 APPARENTLY UNMARKED, LATE 19TH CENTURY

Oblong, the cover set with panels enclosing gold inclusions, with plain hinged lid and striking surface  
 2.5/16 in. (5.8 cm.) long

£700-1,000      US\$1,100-1,500  
    €790-1,100



**476**  
**A SCANDINAVIAN SILVER SNUFF-BOX**  
 DATED 1802

Oval, the cover and sides each decorated with textured panels and foliage borders, the cover centred by an oval glazed medallion with blue enamel and monogram 'MGD'  
 3¼ in. (9.5 cm.) wide

£600-800      US\$910-1,200  
    €680-900



**473**  
**A SILVER-MOUNTED OAK BONBONNIERE**  
 UNMARKED, 19TH CENTURY

Circular with tapering base, the cover applied with circular silver plaque with inscription  
 3 ⅞ in. (9.5 cm.) diam.  
 The inscription reads 'Made from Timber Taken out of H.M.S. Victory after the Battle of Trafalgar 1805.'

£1,000-1,500      US\$1,600-2,300  
    €1,200-1,700



**475**  
**A WILLIAM IV SILVER-GILT VINAIGRETTE**  
 MARK OF NATHANIEL MILLS, BIRMINGHAM, CIRCA 1836

Oblong, the hinged cover chased with a view of Abbotsford House, opening to reveal a pierced grill, marked inside lid and base  
 1½ in. (3.6 cm.) wide

£700-1,000      US\$1,100-1,500  
    €790-1,100



**477**  
**A SILVER-MOUNTED MOTHER-OF-PEARL TOBACCO-BOX**  
 APPARENTLY UNMARKED, 18TH CENTURY

Circular, the pull-off cover set with a mother-of-pearl plaque carved with figures in a landscape within flower and foliage border, the base set with a mother-of-pearl plaque carved with a Chinese landscape, the sides set with variously carved mother-of-pearl panels, with plain silver borders, the inside silver-lined  
 3 ⅞ in. (9.3 cm.) diam.

£700-1,000      US\$1,100-1,500  
    €790-1,100



**478**  
**TWO CASÉD PARASOL HANDLES**  
EACH APPARENTLY UNMARKED, LATE 19TH CENTURY

One with silver-gilt baluster handle, set with a citrine surrounded by rose-cut diamonds, the other with nephrite handle with clear faceted glass spacers, the ferrule with yellow *guilloché* enamel ground and split pearl borders, each in fitted case with various fitments, one lacking (2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



**480**  
**A WILLIAM IV SILVER SNUFF-BOX AND A CASTLE-TOP BOX**  
THE FIRST WITH MARK OF EDWARD SMITH, BIRMINGHAM, 1834, THE SECOND WITH MARK OF HILLIARD AND THOMASON, BIRMINGHAM, 1875, THE PLAQUE WITH MARK OF TAYLOR AND PERRY, BIRMINGHAM, 1835

Each oblong, the first with engine-turned decoration and foliage borders, the cover of the second set with a plaque cast with a view of Newstead Abbey

3½ in. (9.2 cm.) wide and smaller

(2)

£800-1,200

US\$1,200-1,800

€900-1,300



**479**  
**A GROUP OF DUTCH SILVER**

Including: A corkscrew, 18th century, the handle later fixed; a buckle, Amsterdam, 1807; a pair of salts and a pair of inkwells (6)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



**481**  
**A GROUP OF SILVER AND PLATE**

Comprising: Two silver models of ducks, *London, 1987*; a silver trophy in the form of a squirrel, *London, 1986*; two silver-plate models of bulldogs; a silver-plate model of a fox and a silver-plate ashtray cast as a boar's mask the ashtray 6 in. (15.2 cm.) long (7)

£600-800

US\$910-1,200

€680-900





**482**

**A DUTCH SILVER-MOUNTED MAHOGANY TRAY**

MARK OF A. H. BEUSEKAMP, ZUTPHEN, 2ND HALF 19TH CENTURY

Oval, the banded mahogany tray with openwork silver gallery with two plain handles, with beaded borders, *marked on gallery*  
3 1/8 in. (81 cm.) across handles

£2,000-3,000

US\$3,100-4,500  
€2,300-3,400

**483**

**A GEORGE II SILVER COFFEE-POT**

MARK OF ISAAC COOKSON, NEWCASTLE, 1752

Tapering cylindrical on spreading foot with leaf-capped spout and scroll handle, the hinged domed cover with pinecone finial, *marked under foot*

9 1/2 in. (24.1 cm.) high  
gross weight 24 oz. (740 gr.)

£1,500-2,500

US\$2,300-3,800  
€1,700-2,800



PROPERTY FROM THE PORTLAND COLLECTION (LOTS 397-485)

**484**

**A PAIR OF SILVER-PLATED ALTAR CANDLESTICKS**  
19TH CENTURY

On ball-feet, the trefoil bases adorned with scrolls and foliage, centred by a shell-like cartouche, below scaled, floral, cabochon and banded baluster stems surmounted by spreading drip pans, later fitted for electricity

37½ in. (95.5 cm.) high

(2)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



484

**485**

**A PAIR OF SILVER-PLATED ALTAR CANDLESTICKS**  
19TH CENTURY

Each with claw-and-ball feet and three-sided bases with scrolled corners and a cartouche with shells, below floral and foliage baluster stems, terminating in spreading scalloped drip-pans, later fitted for electricity

30 in. (76.2 cm.) high

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



485





VARIOUS PROPERTIES

486

**A FRENCH GOLD SNUFF-BOX**

BY CLAUDE-LOUIS JONQUOY (FL. 1818-1849), WITH THE THIRD STANDARD MARK FOR GOLD, PARIS 1819-1838

rectangular box with rounded corners and convex sides, the hinged cover and base with panels of engine-turning within reeded gold borders, the sides stamped with acanthus and foliate scrolls on a *sablé* ground, raised chased thumbpiece

3¼ in. (83 mm.) wide

2¼ oz. (70 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



486



487

487

**A SWISS JEWELLED AND ENAMELLED GOLD BONBONNIERE**

PROBABLY GENEVA, CIRCA 1790

circular gold box, the independent cover, base and sides with translucent dark blue glass over engine-turned foil with starburst pattern and scattered pellets, within opaque white enamel borders with gold *taille d'épargne* spandrels, the cover with later applied jewelled initials 'G R' below a jewelled gold crown

2½ in. (75 mm.) diam.

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

488

**A SWISS OR GERMAN THREE-COLOUR GOLD AND PLATINUM SNUFF-BOX**

PROBABLY GENEVA OR HANAU, CIRCA 1830, STRUCK WITH THE PARISIAN STANDARD IMPORT MARK FOR GOLD 1819-1838

rectangular *sablé* gold box, the hinged cover chased with a tied floral bouquet in three-colour gold and platinum within a rectangular reserve, the base similarly chased with a neo-classical vase of flowers within an oval laurel-leaf frame, the sides with rectangular *sablé* panels, all surrounded by scrolling foliage and flowers in three-colour gold and platinum within beaded gold borders

3¼ in. (84 mm.) wide

5¾ oz. (178 gr.)

£5,000-7,000

US\$7,600-11,000

€5,700-7,900



488



489

**A FRENCH GOLD SNUFF-BOX**

BY LOUIS-FRANÇOIS TRONQUOY (FL. 1827-1871), WITH THE PARISIAN POST-1838 THIRD STANDARD MARK FOR GOLD, THE FLANGE STAMPED WITH INVENTORY NUMBER 604

oblong box with waisted sides, the cover, base and sides with panels of engine-turning in a zig-zag pattern, within chased and polished gold frames, the cover centred with a shaped cartouche engraved with the foliate initials 'L. M.', slightly raised plain thumbpiece

3 in. (76 mm.) wide

2¼ oz. (69 gr.)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

For another work by this goldsmith see lot 491.



489



490

490

**A LOUIS XVI VARI-COLOUR GOLD BONBONNIERE**

MAKER'S MARK INDISTINCT, MARKED, PARIS, 1787, WITH THE SECOND CHARGE AND EXPORT DISCHARGE MARKS OF HENRY CLAVEL 1782-1789, LATER STAMPED WITH TWO FRENCH IMPORT MARKS FOR GOLD 1864-1893

circular gold box, the independent slightly domed cover, base and sides engine-turned with concentric reeding, stamped with pellets and chased with scale-work, within two-colour gold leaf and scroll borders

2⅝ in. (61 mm.) diam.

1¼ oz. (53 gr.)

£3,500-4,500

US\$5,300-6,800

€4,000-5,100

491

**A FRENCH GOLD SNUFF-BOX**

BY LOUIS-FRANÇOIS TRONQUOY (FL. 1827-1871), WITH THE POST-1838 PARISIAN THIRD STANDARD MARK FOR GOLD AND THE BELGIAN POST-1831 STANDARD MARK FOR SMALL FOREIGN WORKS

rectangular box with rounded corners and waisted sides, the cover, base and sides with panels of reeded horizontal engine-turning within stamped foliate scroll borders, the cover centred with a shaped cartouche engraved with the initials 'H. W.', slightly raised foliage thumbpiece

2¾ in. (70 mm.) wide

1½ oz. (46 gr.)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

For another work by this goldsmith see lot 489.



491

492

**A RUSSIAN ENAMELLED GOLD SNUFF-BOX**

BY AUGUST WILHELM HOLMSTRÖM (FL. 1857-1903), WITH THE ST PETERSBURG TOWN MARK, 1852, AND THE 72-ZOLOTNIKI MARK FOR 18-CARAT GOLD

cartouche-shaped box with baluster sides, the cover, sides and base enamelled *en taille d'épargne* in blue with scrolling foliage and flowers, the cover rim chased with *rocaille* ornament, slightly raised thumbpiece  
3¼ in. (86 mm.) wide

£5,000-7,000

US\$7,600-11,000  
€5,700-7,900

The maker's mark corresponds to August Wilhelm Holmström. According to L. Bäcksbäck, *St. Petersburgs Juvelerare, Guld-Och Silversmeder, 1714-1870*, Helsinki, 1951, p. 237, August Wilhelm Holmström was born in Helsinki in 1829. He was apprenticed to Herold in St Petersburg and became a journeyman in 1850 and a master in 1857. He was a goldworker and jeweller when he bought the workshop of Frederick Hammarström. He worked for Fabergé and was for some time workmaster in that firm. He died in 1903.



493

**A SWISS ENAMELLED GOLD SNUFF-BOX**

BY BAUTTE AND MOYNIER (FL. 1808-1821), MARKED, GENEVA, CIRCA 1815/1820, ENGRAVED ON THE FLANGE 'BAUTTE ET MOYNIER A GENEVE'

rectangular box with rounded corners and lobed edges, the cover, base and sides with *taille d'épargne* navy-blue enamel decorated with acanthus leaves and other scrolling foliage, the cover and base centred with a shaped cartouche reserve containing floral sprays, with polished gold borders, slightly raised thumbpiece  
3¼ in. (83 mm.) wide

£5,000-7,000

US\$7,600-11,000  
€5,700-7,900

Jean-François Bautte (1772-1837), became a partner with his patron Jaques Dauphin Moulinié from 1793. In 1808 the company was known as Moulinié, Bautte et Moynier, but by 1831 Bautte was the only remaining name in this most distinguished firm of Geneva gold box makers.



THE HEUGLIN  
SILVER-GILT  
NECESSAIRE



**AN IMPORTANT GERMAN SILVER-GILT AND PORCELAIN NECESSAIRE**

THE MAJORITY OF THE SILVER-GILT WITH MARK OF JOHANN ERHARD HEUGLIN II, AUGSBURG, 1724-1728, THE PORCELAIN BÖTTGER, CIRCA 1725, THE GLASS CONTEMPORARY, PERHAPS SILESIAN

Comprising:

A silver-gilt écuelle, cover and stand, the écuelle circular with two bracket handles, the conforming stand with a moulded border, the cover with four scroll feet, each finely engraved with diaperwork and foliage scrolls on a textured ground and centring engraved chinoiserie figures in landscapes the écuelle 8¼ in. (21 cm.) wide over handles

A silver-gilt salver on foot, trefoil shaped, the border and foot similarly finely engraved 8¼ in. (21 cm.) wide

A silver-gilt trembleuse, trefoil shaped and fitted with three holders, one with a detachable cup holder, and with a central spoon holder

7 in. (18 cm.) wide

A silver-gilt fluted oval tray, each panel engraved with foliage within a shaped cartouche and on a textured ground, with a ring foot, fitting the trembleuse

4⅞ in. (12.2 cm.) wide

A Böttger porcelain beaker with a silver-gilt cover, the beaker painted in gilt with chinoiserie figures in landscapes, the cover similarly engraved with a faceted finial, fitting the trembleuse, the cover apparently unmarked

4¾ in. (12 cm.) high

An engraved glass beaker with a silver-gilt cover, the beaker engraved on each side with figures and dogs hunting, surrounded by foliage scrolls, with a silver-mounted foot, the cover similarly engraved, fitting the trembleuse

5¼ in. (13.4 cm.) high

A silver-gilt teaspoon with a fiddle pattern handle, engraved with foliage within a matted cartouche, fitting the trembleuse, apparently unmarked

A silver-gilt tapering cylindrical beaker and cover, with baluster lower body, spreading foot and detachable cover, similarly engraved, apparently unmarked

5¼ in. (13.4 cm.) high

A pair of engraved glass flasks with silver-gilt stoppers, the glass engraved with trailing foliage and strapwork, the silver-gilt stoppers plain and with acorn shaped finials, apparently unmarked

4 in. (10.2 cm.) high

A silver-gilt egg cup, with circular bowl and oval bowl, engraved with strapwork, mark of Johann Engelbrecht, Augsburg, 1724-28

1⅞ in. (4.8 cm.) high

A silver-gilt double spice box, oval and on spreading foot, engraved with strapwork and with two grotesque mask thumbpieces, mark of Paul Solanier, Augsburg, 1709-1712

2½ in. (6.3 cm.) wide

A silver-gilt dessert fork, spoon and knife, each stamped with strapwork on a matted ground, the knife with steel blade, mark of Christian Bauer, Augsburg, 1729-1737

A Böttger porcelain teapot, bullet-shaped with a domed cover and a grotesque mask spout, painted in gilt with chinoiserie figures in a landscape

5¼ in. (13.2 cm.) wide

A Böttger porcelain pot and cover, with a single handle, the detachable cover attached to the handle with a metal chain, similarly painted, on four lion's paw feet

4½ in. (11.4 cm.) high

A pair of Böttger porcelain tea bowls and saucers, the bowls tapering cylindrical, each similarly painted the saucers 5 in. (12.8 cm.) diam.

All contained in a fitted green velvet-lined brass-bound gilt-tooled brown leather case with a hinged front and containing a single drawer

the case 19¼ in. (49 cm.) wide

72 oz. (2,252 gr.)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

PROVENANCE:

Treasures from a Bavarian Collection; Christie's, London, 6 November 2008, lot 32.







**\*495**

**A GERMAN SILVER TUREEN AND COVER**

MARK OF PHILIPP JAKOB VI DRENTWETT, AUGSBURG, 1724-1728

Oval and on shaped stepped foot, the sides engraved with band of strapwork on a matted ground and applied with medallions, with two openwork drop-ring handles, the detachable cover similarly applied with a rising openwork finial above pierced grill, *marked underneath and on cover bezel*

14¼ in. (36 cm.) wide

98 oz. (3,039 gr.)

£50,000-80,000

US\$76,000-120,000

€57,000-90,000









496

496

**A GERMAN PARCEL-GILT SILVER TAZZA OR LIQUEUR GLASS STAND**  
MARK OF CHRISTIAN MEITING, AUGSBURG, CIRCA 1720

Circular with gadroon and bead border, chased with foliage and strapwork on matted ground, centring six vacant gilt medallions and further central boss with beaded border, on conforming detachable foot, engraved underneath with initials, *marked in central boss and on foot rim*

9 in. (23 cm.) diam.

13 oz. (393 gr.)

£1,800-2,200

US\$2,800-3,300

€2,100-2,500

497

**A GERMAN SILVER-GILT TAZZA**

MARK OF GEORG LORENZ WARNBERGER, AUGSBURG, 1713-1717

Circular and with gadroon and beaded border, chased with band of foliage, the conforming foot with gadrooned border, *marked on edge of dish, the dish and foot each marked with a later tax mark*

8½ in. (21.8 cm.) diam.

14 oz. (439 gr.)

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



497





THE PROPERTY OF A GENTLEMAN

**498**

**A GERMAN SILVER-GILT EWER**

MARK OF GOTTFRIED MENZEL, AUGSBURG, CIRCA 1710

Helmet-shaped on spreading foot, the foot and lower body each cast and chased with foliate scrolls and strapwork on matted ground, the body further chased with strapwork on matted ground, with scroll-capped handle, applied under the spout with a cartouche engraved with initials below a bishop's mitre, *marked near handle, further engraved with a scratchweight '42-18'*

11½ in. (29.3 cm.) high

gross weight 43 oz. (1,351 gr.)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000



#### VARIOUS PROPERTIES

499

#### A QUEEN ANNE SILVER TEAPOT, STAND AND LAMP

THE TEAPOT WITH MARK OF JOHN FAWDERY,  
THE STAND WITH MARK OF GEORGE BEALE, BOTH LONDON, 1713

Pear-shaped, the stand on three part wood scroll feet, the detachable lamp cover engraved with a crest, the base engraved with initials, marked on base and cover of teapot, under lamp and inside lamp cover, each engraved with a scratchweight '14=' and '13=8=0'

9 in. (23 cm.) high  
gross weight 27 oz. (854 gr.)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

499

500

#### A QUEEN ANNE SILVER STRAWBERRY-DISH

MARK OF MATTHEW LOFTHOUSE, LONDON, 1710

Shaped circular with fluted sides and shaped rim, engraved with a crest within mantling, engraved underneath with initials, marked under rim

7 in. (18 cm.) diam.

8 oz. (239 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



500

501

#### A QUEEN ANNE SILVER KETTLE, STAND AND LAMP

THE KETTLE MARK OF ISAAC DIGHTON, LONDON, 1705,  
THE STAND AND LAMP WITH MARK OF JOHN RAND, LONDON, CIRCA 1705

The kettle with part-turned handle and detachable cover, engraved with a coat-of-arms, with associated stand, the kettle marked near rim and on cover, the stand marked with maker's mark only twice, each further engraved with a scratchweight '43=7=0' and '48:2'

12½ in. (32 cm.) high

The arms are those of Borrow impaling Burton, for Isaac Borrow (d.1745) and his second wife Honora (d. 1756), only daughter of Thomas Burton, whom he married in 1708. Isaac was a barrister and mayor of Derby in 1730, overseeing the rebuilding of the town hall.

£5,000-7,000

US\$7,600-11,000

€5,700-7,900



501





(detail)

502

**A PAIR OF GEORGE I SILVER TAZZE**

MARK OF THOMAS PARR, LONDON, 1716

Circular on trumpet foot, with gadrooned rim, engraved with a coat-of-arms, *each marked near rim and on foot*  
9 in. (22.5 cm.) diam.

24 oz. (753 gr.)

The arms are those of Shelley impaling Bysshe, for John Shelley (1666-1739) and Helen (1667-1742), younger daughter and co-heir of Robert Bysshe of Fen Place, co. Sussex, who he married in 1692. (2)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

**PROVENANCE:**

Anonymous sale [S. J. Attenborough]; Christie's, London, 17 December 1912, lot 72.

Anonymous sale; Christie's, London, 14 June 2005, lot 247.



PROPERTY FROM A EUROPEAN COLLECTION

**\*503**

**A GERMAN SILVER-GILT BEAKER AND COVER**

MARK OF PAUL SOLANIER, AUGSBURG, 1697-1699

Tapering cylindrical, the sides engraved with putto within trailing foliage, the detachable cover with ball finial, engraved with band of ribbon-tied husks, *marked under base and on cover*

5¾ in. (14.5 cm.) high

8 oz. (248 gr.)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

**PROVENANCE:**

The Thyssen-Bornemisza Collection, Lugano and then by descent to the present owner.

**LITERATURE:**

H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 66, pp. 214-215.

**\*504**

**A GERMAN PARCEL-GILT SILVER BEAKER**

MARK OF NATHANIEL PRESSDING, DANZIG, CIRCA 1670

Tapering cylindrical, the sides engraved with three scrolling cartouches, each engraved with a putto at play, surrounded by chased flowers, *marked on foot*

7¾ in. (19.5 cm.) high

13 oz. (413 gr.)

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

**PROVENANCE:**

with Abels Gallery, Cologne, 1969.

The Thyssen-Bornemisza Collection, Lugano and then by descent to the present owner.

**LITERATURE:**

H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 63, pp. 208-209.





\*505

**A FRENCH SILVER-GILT BEAKER**

MARK OF JEAN-LOUIS IMLIN, STRASBOURG, DATED 1709

Tapering cylindrical, the sides with sharkskin decoration, engraved with the arms of Fort Louis, the rim engraved with an inscription,

marked underneath

4 in. (9.9 cm.) high

5 oz. (150 gr.)

The inscription reads 'Gobelet de la Ville du Fort Louis, pour Mr. Joseph Joannis Conseiller'

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

**PROVENANCE:**

A Lady; Christie's, Geneva, 14 November 1972, lot 221.

The Thyssen-Bornemisza Collection, Lugano and then by descent to the present owner.

**LITERATURE:**

H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, p. 86.

In the second half of the 17th century, and through to the middle of the 18th century, Strasbourg was the centre for the production in the Alsace region of *Ratsbechers*, or Corporation beakers, such as the present example. They were made, reviving an earlier custom, with the intention of being given to new members of the City Council. Examples exist from many towns in the region, most which were presumably too small to have had their own working silversmiths.

The arms of Fort Louis, named after the 17th century fort around which it was built, can be found on at least two other examples. One is the collection of the Museum of Strasbourg (exhibition catalogue, *Deux siècles d'orfèvrerie à Strasbourg*, Strasbourg, 2004) and another sold Christie's Dusseldorf, 21 March 1972, lot 249. Those two examples, both also by Imlin, are dated 1712 and 1714 respectively, thus making the present example the earliest of the known examples engraved for Fort Louis.







PROPERTY FROM A EUROPEAN COLLECTION

**\*506**

**A GERMAN PARCEL-GILT SILVER BOWL AND COVER**

MARK OF OTTO SCHWERDFEGER, KÖNIGSBERG, 1705

The bowl slightly *bombé* circular, on three leaf-capped part-fluted ball feet, the sides with two drop-ring handles and set with coins, the detachable cover with three part-fluted ball finials with foliage terminals, set with further coins, *marked on cover and under base*  
10½ in. (27.1 cm.) diam.

83 oz. (2,584 gr.)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

**PROVENANCE:**

with Kugel, Paris, 1966.

The Thyssen-Bornemisza Collection, Lugano and then by descent to the present owner.

**LITERATURE:**

H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 69, pp. 220-221.

Königsberg, now Kaliningrad, was the capital of East Prussia and, until 1945, the most northern and eastern major city in Germany. This distance from the centre of Germany makes it unsurprising that the city developed a style, inspired or inspiring its trading partners in the Hanseatic League, which Königsberg had joined in 1340.

The form of this bowl and cover, with its ball finials to allow the cover to act as a stand, can be compared to other Northern German examples, such as those being made in Hamburg, as well as to Danish and Baltic examples. The use of coins is also typical of the work of Königsberg generally and Otto Schwerdfeger specifically, with the silversmiths being recorded as producing at least two coin tankards, each dated 1704.

The thirty-eight coins that were used for the present bowl and cover come not only from across Germany but also other countries such as Austria, Poland and Switzerland and date from as early as 1544, reinforcing perhaps that importance of the city of Königsberg as a centre for trade.







507

#### VARIOUS PROPERTIES

**507**

#### A CONTINENTAL SILVER COMBINATION NOTEBOOK, COMPASS AND SUNDIAL

DATED 1600, PERHAPS DUTCH OR GERMAN

Oblong, the hinged covers with silver overlay on a gilt ground pierced with monkeys, squirrels and men astride sea-monsters within scrolling foliage, opening to reveal a silver page engraved with the Madonna and Child, the front inside set with a compass and sundial between scrolls and snails, with inscription 'Anno 1600', the inside back cover inset with a portrait miniature in oil on card of a gentleman in black coat and white collar, with beard, *Venetian School, circa 1600*

3¾ in. (9.5 cm.) wide

(2)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

#### PROVENANCE:

The Fitzgerald family, by tradition found on a battle field in the Netherlands, by descent to Major Henry Fitzgerald (1820–1890) of Maperton Hall, Somerset and then by descent to his daughter Charlotte (d.1922), wife of Major General John Talbot Coke (d.1912) and then by descent to their son Captain Desmond Coke (1879–1931), novelist and distinguished collector.

#### LITERATURE:

D. Coke, *Confessions of an Incurable Collector*, London, 1928, p. 10–11, illustrated p. 3 and 4.



508

**508**

#### A CONTINENTAL SILVER-MOUNTED PERPETUAL-CALENDAR

APPARENTLY UNMARKED, PERHAPS DUTCH OR GERMAN, LATE 17TH CENTURY

Oblong, the hinged cover chased with birds within foliage scrolls centring a revolving perpetual calendar dial, the back engraved with dates and signs of the zodiac, with a detachable writing implement, the inside fitted with pages

5 in. (12.6 cm.)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000





509

**A DUTCH SILVER-MOUNTED HORN**  
APPARENTLY UNMARKED, 17TH CENTURY

The natural cow horn applied at both ends with a crenellated border, the centre set with a further similar border, all connected by chains  
10¼ in. (26 cm.) wide

£2,000-3,000

US\$3,100-4,500  
€2,300-3,400



510

**A PAIR OF BELGIAN SILVER CANDLESTICKS**

MARK OF THEODORE MARNETTE, LIEGE, 1688

Each on circular base with foliage border, the stems with baluster foliage cast knob and foliage terminal with detachable plain nozzle, engraved with two coats-of-arms accolé, each marked under base and on nozzle

10¼ in. (26 cm.) high

32 oz. (980 gr.)

(2)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

A pair of candlesticks, also dated 1688, of very similar form to the present examples were exhibited at the Musée de L'Art Wallon, Liege, 1991 *L'Orfèvrerie Civile Ancienne du Pay de Liège*, no. 20 and are illustrated on page 83 of the exhibition catalogue.



511

**A GERMAN SILVER-GILT CUP AND COVER**

MARK OF DANIEL AMENDE, AUGSBURG, LATE 17TH CENTURY

Slightly tapering cylindrical and on three ball feet, the sides chased with foliage engraved hearts, the detachable cover with a ball finial, similarly chased and engraved, the rim later engraved with an inscription, *marked underneath*

9¼ in. (23.4 cm.) high

25 oz. (770 gr.)

The inscription reads 'To R. C. N. Palaiet a token of admiration and friendship from the Committee of the Surrey County Cricket Club 1920-1932'

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**EXHIBITED:**

Cologne, The Kunstgewerbemuseum der Stadt Köln Overstolzenhaus, *Ein rheinischer Silberschatz Schmuck und Gerät aus Privatbesitz*, 1980, no. 177. (as by the Schaller family).

**LITERATURE:**

*Ein Rheinischer Silberschatz Schmuck und Gerät aus Privatbesitz*, Cologne, 1980, p. 130, pl. 131.

Richard Cameron North Palaiet (1871-1955) was born in Devon. He played cricket for Oxford University and Somerset. Having retired from playing he continued to be involved in the sport, acting as secretary to the Surrey County Cricket Club from 1920 until 1932, as commemorated by the present lot.



PROPERTY FROM THE COLLECTION OF THE LATE BARON MAX VON BUCH

\*512

**A GERMAN SILVER-GILT ROEMER**

MARK OF NICOLAUS HIERONYMUS HOFER, NUREMBURG, CIRCA 1690

The globular bowl on crimped foot with cylindrical stem, *marked underneath*

4¼ in. (10.7 cm.) high

4.5 oz. (142 gr.)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

**LITERATURE:**

A. Gruber, *Gebrauchssilber des 16. bis 19. Jahrhunderts*, Fribourg, 1982, p. 63, no. 36.

Recorded in *Nürnberg Goldschmiedkunst 1541-1868*, Nuremburg, 2007, p. 179.



513

#### VARIOUS PROPERTIES

**513**

**A CHARLES II SILVER-MOUNTED COWRIE-SHELL SNUFF-BOX**  
APPARENTLY UNMARKED, CIRCA 1660

The natural shell with applied reeded silver straps, with crenellated rim, the mounts and sliding cover each with engraved foliage scrolls  
2 in. (5 cm.) long

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

**514**

**A WILLIAM AND MARY SILVER TOBACCO-BOX**  
APPARENTLY UNMARKED, LATE 17TH CENTURY

Cylindrical, the detachable cover engraved with a scene of the Roman god Saturn resting on a chariot being drawn by eagles, with a putto attendant, the base engraved with a figure in a landscape within foliage scrolls, in a fitted case labelled for S. J. Phillips  
3½ in. (8 cm.) diam.

4 oz. (126 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

#### PROVENANCE:

The Albert Collection.

#### LITERATURE:

R. Butler, *The Albert Collection Five Hundred Years of British and European Silver*, London, 2004, p. 21, no. 627.



514



515

**515**

**A WILLIAM AND MARY SILVER SNUFF-BOX**  
MAKER'S MARK S ONLY, CIRCA 1690

Oval, the hinged cover engraved with foliage, with reeded edge,  
*marked inside*

2¾ in. (6.6 cm.) wide

1.4 oz. (43 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400





516

**A CHARLES II SILVER SUGAR-BOX AND COVER**

MARK OF DANIEL RUTTY, LONDON, 1661

Oval and on four compressed ball feet, the hinged cover engraved with a Bishop's mitre within foliage and with a hinged hasp, later engraved inside the cover with an inscription, *marked inside and inside cover*

7½ in. (19.4 cm.) wide

The inscription reads *'This Tobacco Box of Bishop Sanderson descended to me as follows: A.D. 1717 Nevile King married Mary Middlemore only child of Rich<sup>d</sup> Middlemore by Elizabeth Sanderson his wife, daughter of Dr Thomas Sanderson, who was the eldest son of The Right Rev<sup>d</sup> Loyal and Learned Casuist Ashby all John W<sup>m</sup> King, B.D. 6<sup>th</sup> in descent 1873'*

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

**PROVENANCE:**

Bishop Robert Sanderson (1587–1663), Bishop of Lincoln 1600–1663, and by descent to his son

Dr. Thomas Sanderson and by descent to his daughter Elizabeth Sanderson Middlemore (d.1701) and by descent her daughter Mary Middlemore King and by descent to

John William King and by descent to Fulbeck Hall; Sotheby's, London, 8 October 2002, lot 486 (part)

The Charles L. Poor Collection; Sotheby's, New York, 23 October 2006, lot 215 (part)

Anonymous sale; Heritage Auction, Dallas, Texas, 10 November 2009.



(detail of cover)



**517**

**A COMMONWEALTH SILVER BEAKER**

LONDON, 1654, MAKER'S MARK ET, CRESCENT BELOW

Tapering cylindrical on reeded foot, engraved with foliage, further engraved 'The gift of I. Raph and HE', *marked underneath*

3½ in. (9 cm.) high

4 oz. (122 gr.)

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

**518**

**A CHARLES II SILVER TUMBLER-CUP**

MARK OF THOMAS JENKINS, LONDON, CIRCA 1660

Tapering, the lower body chased with foliage, later engraved with a crest within plumes, *marked underneath with maker's mark only*, in fitted shagreen case

3½ in. (8.5 cm.) diam.

5 oz. (152 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

**PROVENANCE:**

The Oakwood Collection; Christie's, London, 17 November 2009, lot 227.







519

**A CHARLES I SILVER DISH**

MARK OF THOMAS MAUNDY, LONDON, 1640

The deep shaped circular dish on spreading foot, chased with bands of foliage and beads, later prick engraved under the foot with initials and dated '1661', marked under rim and on foot, the foot with earlier marks  
10 $\frac{3}{4}$  in. (27.2 cm.) diam.  
15 oz. (472 gr.)

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

**PROVENANCE:**

Eric Harmsworth, Esq.; Sotheby's, London, 24 April 1969, (£5,500 to Howe).

**LITERATURE:**

V. Brett, *The Sotheby's Directory of Silver 1600–1940*, London, 1986, p. 125, no. 418.



(detail)



**520**  
**A NORWEGIAN SILVER PEG-TANKARD**  
 MARK OF OLUF JØRGENSEN, BERGEN, DATED 1659

Tapering cylindrical and on three mask-capped pomegranate feet, the sides with matted finish surrounding four cartouches, one engraved with a coat-of-arms and dated '1659', two engraved with initials, one further dated '1703' and one vacant, the hinged cover engraved with a coat-of-arms and dated '1659' surrounded by engraved flowers, with a double pomegranate thumbpiece, further engraved with an inscription, the inside set with four pegs, *marked under foot*  
 7¼ in. (18.4 cm.) high  
 28 oz. (856 gr.)

The inscription reads 'Borgmestere Och Raad Vdi Bergen'.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

**521**  
**A GERMAN OR SWISS SILVER-GILT DISH**  
 APPARENTLY UNMARKED, 16TH CENTURY

Circular, chased with foliage and strapwork on matted ground, the single spatulate handle engraved with foliage, *engraved with a scratchweight under the handle*  
 5¾ in. (15 cm.) wide over handle  
 2.4 oz. (76 gr.)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000







(open)

†522

**A GERMAN SILVER AND ENAMEL MOUNTED GILT-METAL CASKET**

APPARENTLY UNMARKED, PROBABLY SOUTH GERMAN, IN THE MANNER OF BOAS ULRICH, FIRST QUARTER 17TH CENTURY

Of tiered rectangular form, the gilt-metal body on four applied rectangular silver caryatid feet on circular fluted bases, the lower part applied with scrolls, foliage and birds and with fitted drawer, the sides to the central section with applied goat's masks with drop-rings, the similarly applied doors with central caryatid opening to reveal a rectangular plaque enameled translucent in colours with scrolls, foliage, urns and drapery in the manner of David Altenstetter, above a drawer chased with birds, the hinged cover with applied grotesque masks and with scroll brackets at the angles and with a lock in the manner of Michael Mann with later finial formed as a Roman warrior riding a chariot

8¼ in. (21 cm.) high

5½ in. (14 cm.) wide

£12,000–18,000

US\$19,000–27,000

€14,000–20,000

EXHIBITED:

Colnaghi, *Objects for a Wunderkammer*, London, 1981, cat. no 29.



(closed)



523

**A PORTUGUESE SILVER-GILT DISH**

LISBON, CIRCA 1500, MAKER'S MARK INDISTINCT

Circular, the border *repoussé* and chased with wild-men hunting exotic animals amid scrolling foliage and on matted ground, all within punch beaded borders, the centre chased with two griffins standing below a tree, all within a border chased with foliage scrolls populated by birds and beasts, on matted ground, prick engraved underneath with initials and dated '1508', *marked under rim*

10¼ in. (26.4 cm.) diam.

15 oz. (467 gr.)

£60,000–80,000

US\$91,000–120,000

€68,000–90,000

This dish with its extraordinarily chased border is a previously unknown example based on a crucial element of 15th and 16th century princely and domestic silver known as the *salva*. The *salva* was used as part of a ceremony by which a drink was served to a person of standing. As with silver made elsewhere in Europe, possessing silver such as the present example was also intended as a show of wealth and status.

While the present dish lacks the raised centre which distinguishes a *salva* from other vessels, it does share much of the same design. The use of beasts and wild-men as decorative motifs was established in Portugal by the second half of the 14th century, used not only on silver but also in carvings and plasterwork. The meaning of these motifs is discussed at length by J. O. Caetano in the catalogue of the collection of the Museu Nacional de Arte Antiga (J. O. Caetano, *Inventário do Museu Nacional de Arte Antiga*, Lisbon, 1995, p. 148–155). He suggests that the wild-men motif was popularised by the transcontinental navigations that were being conducted by Portugal at the time that these dishes were being made.











PROPERTY FROM A EUROPEAN COLLECTION

**\*524**

**AN ITALIAN GOLD AND ENAMEL-MOUNTED HARDSTONE CUP**

APPARENTLY UNMARKED, 19TH CENTURY

The shaped oval bowl on spreading foot, the tapering stem applied with enamelled gold mounts cast and chased as foliage swags heightened with putto masks and with vari-colour enamel

6½ in. (16.5 cm.) high

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

**PROVENANCE:**

Edward Julius Berwind (1848–1936), The Elms, Newport, Rhode Island.  
Edward J. Berwind Collection, Parke-Bernet, New York, 9–11 November 1939, lot 378.

Rear Admiral Frederic R. Harris (1875–1949).

Frederic R. Harris; Parke-Bernet, New York, 18–19 November 1940, lot 182.

Melvin Gutman by 1952.

The Melvin Gutman Collection, Part I; Sotheby's New York, 24 April 1969, lot 135.

The Thyssen-Bornemisza Collection, Lugano and then by descent to the present owner.

**EXHIBITED:**

Chicago, The Art Institute of Chicago, *The Melvin Gutman Collection*, 1951–1952.

Baltimore, The Baltimore Museum of Art, *The Melvin Gutman Collection*, 1962–1968.

**LITERATURE:**

M. L. D'Otrange, 'A Collection of Jewels at the Art Institute of Chicago', *The Connoisseur*, 1952, vol. CXXX, p. 73

While there would seem to be no extant drawing of a cup of this form amongst his many known drawings, the present cup is very much in the tradition of Reinhold Vasters. Born near Aachen, Vasters entered his mark as a goldsmith in that city in 1853. He was very shortly thereafter appointed restorer at the Aachen Cathedral Treasury. His early work seems to have concentrated on church silver which he marked, very straight-forwardly, R. VASTERS in a rectangular punch. By the late 1860s he seems to have given up making new church silver and turned to working mainly on unmarked secular pieces in the Gothic and Renaissance style. It is particularly interesting that, in 1865, the Cathedral authorities ordered an early 16th Century pax in the Treasury to be altered to a clasp. According to Stephen Beissel, writing in 1909, a dozen or so copies were made at that time.

From this period on, Vasters seems to have become increasingly wealthy and by 1880 was publicly exhibiting works of art from his personal collection. Indeed, the 1902 Dusseldorf exhibition, '*Kunsthistorische Ausstellung*', included no less than 500 pieces owned by him. As Edmund Renard observed at the time of the exhibition 'Among the smaller private collections that of the Aachen goldsmith Reinhold Vasters offers a highly characteristic picture - throughout one notes the specialist and technician.'







(detail)

PROPERTY FROM A EUROPEAN COLLECTION

**\*525**

**AN ELIZABETH I SILVER-GILT TAZZA**

LONDON, 1579, MAKER'S MARK HC, HAND HOLDING A HAMMER BETWEEN, POSSIBLY FOR HUGH CROOK

The baluster stem chased with strapwork on a matted ground and with a central knob, on slightly domed circular foot cast and chased with foliage and flower sprays, the edge of the bowl engraved with stylised foliage, further similarly engraved centring a circular portrait bust medallion of a warrior in a plumed helmet, *marked under rim*

4¾ in. (12.4 cm.) high

6 in. (15.1 cm.) diam.

13 oz. (401 gr.)

£100,000–150,000

US\$160,000–230,000

€120,000–170,000





Fig. 3.

TAZZA.

English, 1579.

Height, 5 in.

*The Duke of Cambridge.*

No. 13, Case I, page 73.

The Tazza as illustrated in the 1901 exhibition catalogue

PROVENANCE:

H.R.H. Prince George, The Duke of Cambridge (1819–1904) by 1862. A Gentleman [R. & S. Garrard], Christie's, London, 13 June 1911, lot 102, (£920 to Crichton).

Col. R. F. Ratcliffe, Christie's, London, 9 June 1943, lot 58, (£1,050 to D. Black).

Consul F. C. Reif of Vancouver, Canada, Christie's, London, 21 June 1967, lot 134, (£6,500).

The Thyssen-Bornemisza Collection, Lugano and then by descent to the present owner.

EXHIBITED:

London, South Kensington Museum, *Loan Exhibition of Works of Art*, June 1862, cat. No. 5744.

London, Burlington Fine Arts Club, *A Collection of Silversmiths' work of European Origin*, 1901, case I, plate XXXVII.

St Petersburg, The State Hermitage Museum; Moscow, The State Russian Museum, *Gold and Silver Treasures from the Thyssen-Bornemisza collection*, 1986, cat. no. 9, p. 25.

USA Tour: Miami, Center of Fine Arts; Omaha, Joslyn Art Museum; Indianapolis, Indianapolis Museum of Art; Fort Worth, Kimbell Art Museum; and Memphis, The Dixon Gallery and Gardens, *Gold and Silver Treasures from the Thyssen-Bornemisza collection*, 1987–1989, cat. no. 9, p. 18. 1989.

Lugano, Fondazione Thyssen-Bornemisza, *Capolavori di Oreficeria della collezione Thyssen-Bornemisza*, 1989, cat. no. 97, p. 85.

LITERATURE:

W. Chaffers, *Hallmarks on Gold and Silver Plate*, London, 1883, p. 93 and 112.

W. J. Cripps, *Old English Plate*, 1899, 6th ed., p. 445.

T. P. Greig, 'In the Auction Rooms: Silver and Gold', *The Connoisseur*, 1943, vol. cxi, p. 155, illustrated.

T. P. Greig, 'In the Auction Rooms: Silver and Gold', *The Connoisseur*, 1943, vol. cxii, p. 68.

M. Clayton, *Christie's Pictorial History of English and American Silver*, Woodbridge, 1985, p. 32, illustrated figs. 2 and 2a.

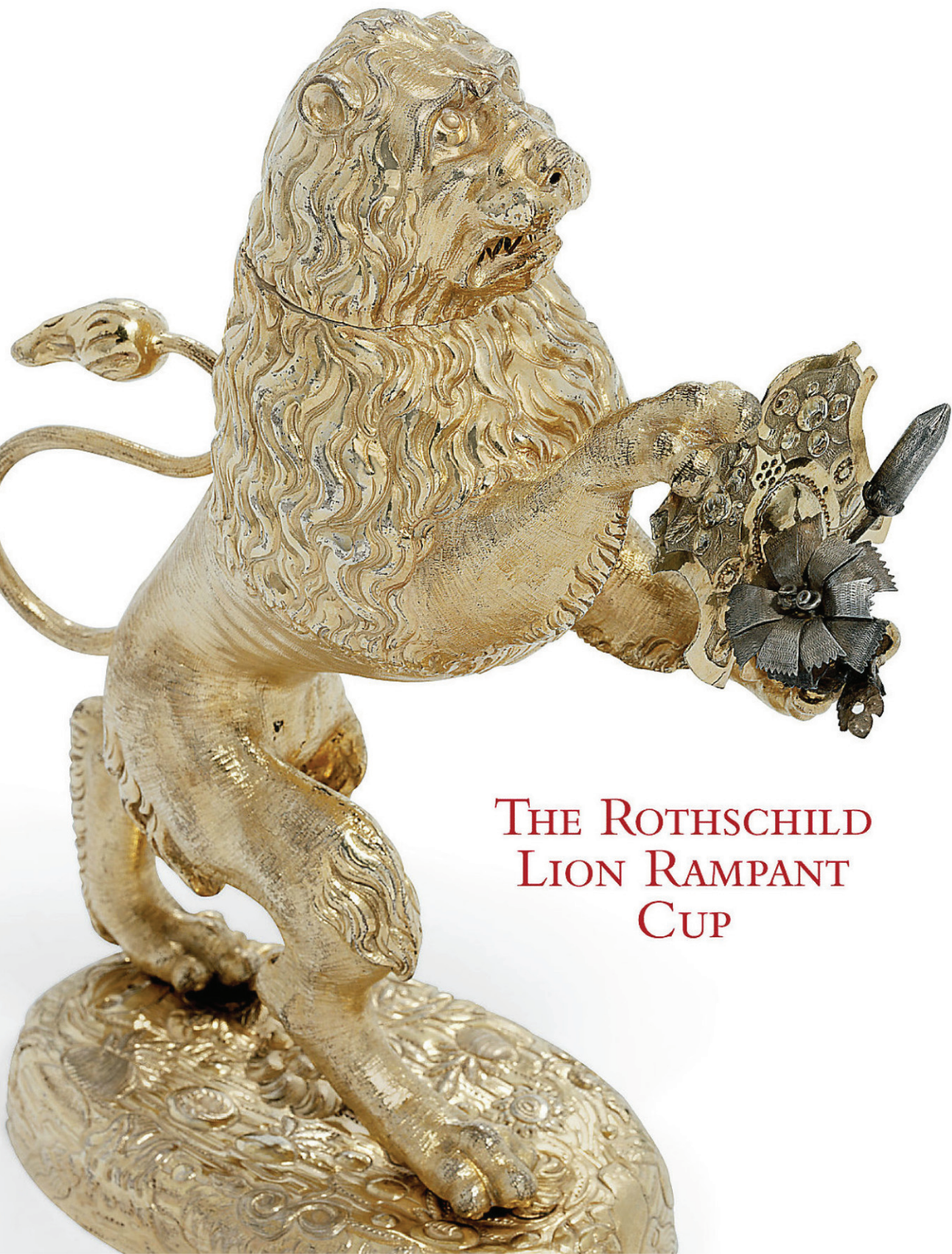
H. Müller, *European Silver from the Thyssen-Bornemisza Collection*, London, 1986, cat. no. 1, pp. 36–39.



Traditionally called tazza this form of vessel has generated considerable discussion with regards its actual use. Timothy Schroder suggests that they were perhaps used interchangeably for either drinking wine or as plates for spices (T. Schroder, *The Gilbert Collection of Gold and Silver*, Los Angeles, 1988, p. 62). He quotes two items from a 1574 Royal inventory which give some hints, the first 'three bolles chasid all ouer in ther bottomes in the middes heddes and scripture ther aboutes with a Cover having upon the knoppe a guilt Griffen' and 'standing spiceplates guilt with lowe feete smale chasid having headdes chasid in the middes of ther bottomes.' Whatever their function the form was popular across Europe during much of the 16th century. Numerous examples exist with marks for Germany or Holland, for example one marked for Delft dated 1604 from the Lord Harris of Peckham Collection (Christie's, London, 25 November 2008, lot 8), but also elsewhere in Europe including Switzerland and Italy.

Among the relatively few English Elizabethan examples that are known to exist are The Braikenridge Tazza of 1571 (Christie's, London, 25 November 2003, lot 336); one dated 1573 from the collection of John Ramsden, Bt., which was exhibited at Queen Charlotte's Loan Exhibition of Old Silver at Seaford House, London, 1929; an example of 1582 from the Gilbert Collection (T. Schroder, *op. cit.* p. 62–65) and a pair of the same year in the collection of the Museum of Fine Arts, Boston (E. Alcorn, *English Silver in the Museum of Fine Arts, Boston*, vol. I, 1979, no. 13, p. 63). Another tazza by the same maker, but dating from 1577 was formerly in the Morgan Collection and was acquired by the Art Institute of Chicago in 1947 and is illustrated in Mr. R. Rodgers, 'Early Silver from the Morgan Collection', *The Bulletin of the Art Institute of Chicago*, vol. 42, no. 5, 1948, p. 63.





THE ROTHSCHILD  
LION RAMPANT  
CUP

PROPERTY FROM A EUROPEAN COLLECTION

**\*526**

**A GERMAN PARCEL-GILT SILVER CUP IN THE FORM OF A LION**

MARK OF CHRISTOPH ERHART, AUGSBURG, 1590-1594

Realistically modelled as a lion rampant with detachable head, supporting between its paws a shield chased with flowers and applied with a 'gem', surrounded by silver flowers and foliage, fitted inside with a plain liner, the conforming base chased with flowers, foliage and rockwork, *marked on base, the foot, bezel and shield each further marked with a later French import mark*

1 1/2 in. (29.2 cm.) high

42 oz. (1,310 gr.)

£150,000-250,000

US\$230,000-380,000

€170,000-280,000

**PROVENANCE:**

Almost certainly Mayer Carl von Rothschild (1820-1886) and by descent to his daughter Thérèse, Baroness James de Rothschild (1847-1931), wife of Baron James Edouard de Rothschild (1844-1881) and then by descent to their son

Baron Henri James Nathaniel de Rothschild (1872-1946) and then by descent to his son Baron James de Rothschild (1896-1984).

Baron James de Rothschild; Musée Galliéra, Paris, 1 December 1966, Lot 191.

The Thyssen-Bornemisza Collection, Lugano and then by descent to the present owner.

**LITERATURE:**

E. A. Jones, *Objects in Gold & Silver and Limoges Enamels in the Collection of the Baroness James de Rothschild*, London, 1912, p. 94, pl. XLVIII.







The cup as illustrated in 1912 James de Rothschild catalogue

#### A LION, SILVER GILT

**A** SHIELD, repoussé with fruit and set with a ruby-coloured stone, together with very large ungilt flowers, is held in the paws of the lion. The head is removable and the animal stands on an oval base worked in imitation of ground, and with snails, serpents and flowers in relief.

Height, 30 cm.

Marks: the pine-cone of Augsburg and an unknown maker's mark (N° 230 in Rosenberg's *Der Goldschmiede Merkzeichen*, 2nd edition, 1911).

German (Augsburg), circa 1600.

Plate XLVIII, N° 2.

By this same unknown maker is a figure of a man, illustrated on plate XVIII in E. Alfred Jones's privately-printed catalogue of Mr Leopold de Rothschild's collection. Two stags with the same mark are in baron Ferdinand de Rothschild's bequest to the British museum.

#### The Welcome Cup

The tradition of offering a guest a 'Willkommen Pokale', or welcome cup, of wine was long established in Europe and culminated, in the 16th and 17th centuries, with the production of charming cups in the form of animals with detachable heads. These cups would have taken a form relevant to their owners, for example modelled as a heraldic beast or the symbol of a guild. The extraordinary creativity of examples that were produced across Europe at the time was shown in the collection built by Yves Saint Laurent and Pierre Bergé which were sold in Paris in 2009. The group, consisting of some dozen examples, included not only a lion rampant, also marked for Augsburg though made some 50 years after the present example (Christie's, Paris, 24 February 2009, lot 174), but also animals as diverse as owls, unicorns and bears.

#### Mayer Carl von Rothschild (1820-1886)

The Rothschild banking dynasty was founded by Mayer Amschel Rothschild (1744-1812). Described by Forbes magazine as 'a founding father of international finance' and voted 7th most influential businessmen of all time, Mayer Amschel and his five children, known famously as the Five Arrows, spread the Rothschild banking empire through Europe, with Amschel staying in Frankfurt, Salomon going to Austria; Nathan to England; Carl to Naples and James to France. Wherever they went, the family and their descendants used their wealth to build collections of exceptional works of art.

It was Mayer Carl, the eldest son of Carl (1788-1855), the third arrow, and his wife Louise (d.1894), who became one of the most accomplished of collectors among a family of collectors, amassing a collection of over 5,000 works of art which were displayed in his houses in Frankfurt and at the Gunthersburg. Upon his death, his collection was divided between his widow and three of his daughters, and some of his silver was sold 12-13 June 1911 at Galerie Georg Petit, Paris, 12-13 June 1911 and other pieces staying in the collection of another of his daughters.

For a discussion of Mayer Carl von Rothschild's role as a collector see Philippa Glanville, 'Mayer Carl von Rothschild: Collector or Patriot' in *The Magazine Antiques*, October 2005, pp. 144-149.







(detail of marks)

### Christoph Erhart

Christoph Erhart (d.1604) was made a master of the Augsburg Guild of Goldsmiths in 1565, the same year that he married Ursula Spitzmacher who was herself from a family with a tradition of membership to the Augsburg guild, her father Cismus I being made master in 1529 and at least two of her brothers, Salomon and Cismus II becoming master in 1566 and 1576 respectively. It would seem that Erhart had a successful career with a commission from the Hapsburg Court for silver-gilt plate that was to form part of the Emperor's gift to the Turkish Sultan.

Though he is known to have produced conventional silver and silver-gilt hollow-ware, such as a cup and cover with chased strapwork and figural finial (Christie's, Geneva, 9 November 1976, lot 250), the existing work bearing his distinctive maker's mark would seem to suggest that the *Willkommen Pokale* formed a significant part of his production at the end of the 16th century. Among the examples that he produced are a leaping horse (H. Seling, *Die Kunst der Augsburger Goldschmiede 1529-1868*, Munich, 1980, vol. II, no. 159) and two tripping stags given to the

British Museum as part of the Waddesdon Bequest, having been collected before 1866 by Baron Anselm von Rothschild, (H. Tait, *Catalogue of the Waddesdon Bequest in the British Museum II. The Silver Plate*, London, 1988, nos. 19 and 20, pp. 141-148). Another tripping stag appeared recently at auction, having belonged to another member of the great Rothschild collecting dynasty, Baron Lionel de Rothschild (1807-1879). It descended to Edmund de Rothschild C.B.E., T.D. (Sotheby's, London, 6, July 2010, lot 2). With the exception of the leaping horse, which rests on a trefoil base, each of the examples, though depicting differing creatures, share strikingly similar bases which are either oval, as in the case of the present cup and the two Waddesdon examples at the British Museum, or oblong as in the case of the Edmund de Rothschild example. Each are chased to depict rockwork which incorporate various animals. While the chasing on each differs comparisons can be made, for example, with the snake which are chased on both the present cup and the first of the Waddesdon cups (H. Seling, *op. cit.*, p. 143, fig. 130) and the use of snails in both the present example and the Edmund de Rothschild cup.



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# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol  $\Delta$  next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol \* next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue.

In this catalogue, if property has a  $\circ \diamond$  next to the lot number, Christie's guarantee of a minimum price has been fully financed through third parties.

### ALL DIMENSIONS ARE APPROXIMATE

#### CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

### PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol  $\sim$  in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

$\Psi$  Items which contain rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S.



# EXPLANATION OF CATALOGUING PRACTICE

## EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

### SILVER

#### A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie,

London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

#### A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

#### A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

## PORTRAIT MINIATURES AND GOLD BOXES

Unless otherwise stated, miniatures are on ivory. Please see paragraph entitled PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES.

The following expressions with the following meanings are used for cataloguing Lots:

"Mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... oz.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(gross ... oz.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

"Attributed to ..."

in our opinion probably a work by the artist in whole or in part.

"Studio of ..."

"Workshop of ..."

in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

in our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

in our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

in our opinion a work executed in the artist's style but of a later date.

"After ..."

in our opinion a copy (of any date) of a work of the artist.

"Signed ..."

"Dated ..."

"Inscribed ..."

in our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark indicates an element of doubt.

"With signature ..."

"With date ..."

"With inscription ..."

in our opinion the signature/date/inscription/stamp is by a hand other than that of the artist

## EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate")...

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision. "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.



# BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

## ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

## RESERVES

The reserve is the confidential minimum price the consignee will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol \* next to the lot number.

## BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine: 15% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

## PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

## BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.

- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +44 (0)20 7389 2825 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last one year, and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7389 2862 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington). We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.

**REGISTERING TO BID ON SOMEONE ELSE'S BEHALF**  
Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

## BIDDING

The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

## ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bid Forms are available in this catalogue, at any Christie's location, or online at christies.com.

## TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2658 (London, King Street) or +44 (0)20 7752 3225 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

## SUCCESSFUL BIDS

While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

## PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in London may be paid for in the following ways: wire transfer, credit card: Visa and MasterCard only (up to £25,000), and cash (up to £5,000 (subject to conditions)). Bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

Wire Transfer: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTV. For banks asking for an IBAN: GB81 LOYD 3000 0300 1727 10.

Credit Card: Visa and MasterCard only A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3388. Alternatively, clients can mail the authorisation form to the address below. Cash is limited to £5,000 (subject to conditions). Bankers Draft should be made payable to Christie's (subject to conditions).

Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days). In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT. Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2996 Fax: +44 (0) 20 7389 2863 or South Kensington Tel: +44 (0) 20 7752 3138 Fax: +44 (0) 20 7752 3143

## VAT

Ω or †

VAT payable at 20% on hammer price and buyer's premium \*

VAT payable at 5.001% on hammer price and at 20% on the buyer's premium

Ω or \*

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

## Buyers from within the EU:

VAT payable at 20% on just the buyer's premium (NOT the hammer price).

## Buyers from outside the EU:

VAT payable at 20% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately

(no symbol)

## Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

## Book Auctions

As above except:

(no symbol)

No VAT charged.

# In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

## Wine Auctions

† Stock offered duty-paid, but available in bond.

VAT at 20% on hammer price and buyer's premium

(wine only).

## VAT Refunds

Refunds cannot be made where lots have been purchased with an inside EU address. Christie's can only refund Import VAT (Lots with \* or Ω symbol) if lots are exported within 30 days of collection. All other lots must be exported within 3 months of collection. Valid export documents must be returned within the stipulated time frame. No refund will be paid out where the total amount is less than £100. UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggled lots, Christie's are disallowed by HMC&E from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available, or email VAT\_London@Christies.com

## ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol A next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

## Royalty For the portion of the Hammer Price (in Euro)

4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

## SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit [www.christies.com/shipping](http://www.christies.com/shipping) to request a shipping estimate.

For more information please contact the Shipping Department at +44 (0)20 7389 2712 or via

ArtTransport\_London@christies.com for both London, King Street and London, South Kensington sales.

## EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

### Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

### Christie's VAT authorised Shipper:

If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.

### Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

### Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

\* or Ω

Starred and Omega lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

# or †

Margin Scheme and Daggled lots – Please obtain VAT Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

## EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation.

For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.



# CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

## 1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

## 2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

### (a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

### (b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

### (c) Attribution, etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

### (d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

### (e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

## 3. AT THE SALE

### (a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

### (b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

### (c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

### (d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

### (e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

### (f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

### (g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

### (h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol \* next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

### (i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

### (j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

## 4. AFTER THE SALE

### (a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 2.5% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine and Cigars: 1.5% of the final bid price of each lot, VAT is payable at the applicable rate.

### (b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol λ next to the lot number.

### (c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.



(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

(viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

## 5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

## 6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

## 7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

## 8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.



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## KEY TO ABBREVIATIONS

KS:  
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NY:  
New York, Rockefeller Plaza  
PAR:  
Paris  
SK:  
London, South Kensington







# An Iberian Private Collection



## An Iberian Private Collection

Part I: Important Gold Boxes and Objects of Vertu

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London · 8 & 9 December 2011

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**Viewing**  
2–7 December

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PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION  
A RARE AND IMPORTANT PARCEL-GILT SILVER AND NIELLO SOUP-TUREEN  
Provenance: Acquired in Russia in the 1930s, by the Italian ambassador to Russia. By descent to the present owner.  
Mark of Semen Petrov Kuzov, Moscow, 1799  
12 in. (35 cm.) high, 16 in. (46 cm.) wide · £120,000–180,000



## Russian Art

London • 28 November 2011

### Viewing

24-27 November

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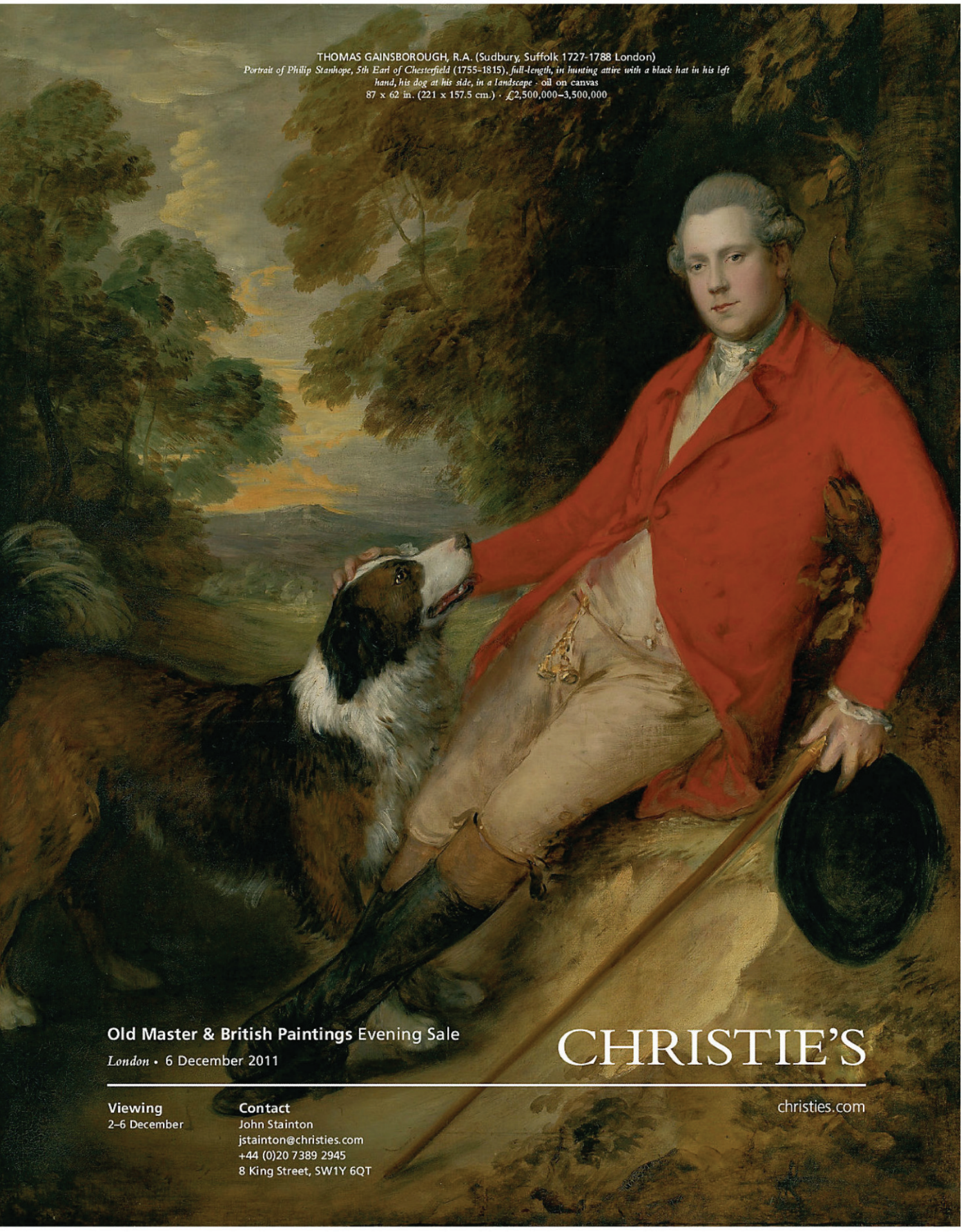
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# CHRISTIE'S

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THOMAS GAINSBOROUGH, R.A. (Sudbury, Suffolk 1727-1788 London)  
*Portrait of Philip Stanhope, 5th Earl of Chesterfield (1755-1815), full-length, in hunting attire with a black hat in his left hand, his dog at his side, in a landscape - oil on canvas*  
87 x 62 in. (221 x 157.5 cm.) • £2,500,000-3,500,000



Old Master & British Paintings Evening Sale

London • 6 December 2011

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 (ie: UK£4,200, 4,500, 4,800)

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 UK£20,000 to UK£30,000 by UK£2,000s  
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Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

### PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol  $\sim$  in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarise themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

$\Psi$  Items which contain rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S.



# EXPLANATION OF CATALOGUING PRACTICE

## EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

### SILVER

#### A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie,

London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

#### A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

#### A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

## PORTRAIT MINIATURES AND GOLD BOXES

Unless otherwise stated, miniatures are on ivory. Please see paragraph entitled PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES.

The following expressions with the following meanings are used for cataloguing Lots:

"Mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... oz.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(gross ... oz.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

"Attributed to ..."

in our opinion probably a work by the artist in whole or in part.

"Studio of ..."

"Workshop of ..."

in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

in our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

in our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

in our opinion a work executed in the artist's style but of a later date.

"After ..."

in our opinion a copy (of any date) of a work of the artist.

"Signed ..."

"Dated ..."

"Inscribed ..."

in our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark indicates an element of doubt.

"With signature ..."

"With date ..."

"With inscription ..."

in our opinion the signature/date/inscription/stamp is by a hand other than that of the artist

## EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate")...

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision. "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.



# BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

## ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

## RESERVES

The reserve is the confidential minimum price the consignee will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol \* next to the lot number.

## BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine: 15% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

## PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

## BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.

- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +44 (0)20 7389 2825 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last one year, and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7389 2862 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington). We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.

**REGISTERING TO BID ON SOMEONE ELSE'S BEHALF**  
Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

## BIDDING

The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

## ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bid Forms are available in this catalogue, at any Christie's location, or online at christies.com.

## TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2658 (London, King Street) or +44 (0)20 7752 3225 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

## SUCCESSFUL BIDS

While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

## PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in London may be paid for in the following ways: wire transfer, credit card: Visa and MasterCard only (up to £25,000), and cash (up to £5,000 (subject to conditions)). Bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

Wire Transfer: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTV. For banks asking for an IBAN: GB81 LOYD 3000 0300 1727 10.

Credit Card: Visa and MasterCard only A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3388. Alternatively, clients can mail the authorisation form to the address below. Cash is limited to £5,000 (subject to conditions). Bankers Draft should be made payable to Christie's (subject to conditions).

Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days). In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT. Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2996 Fax: +44 (0) 20 7389 2863 or South Kensington Tel: +44 (0) 20 7752 3138 Fax: +44 (0) 20 7752 3143

## VAT

Ω or †

VAT payable at 20% on hammer price and buyer's premium \*

VAT payable at 5.001% on hammer price and at 20% on the buyer's premium

Ω or \*

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

## Buyers from within the EU:

VAT payable at 20% on just the buyer's premium (NOT the hammer price).

## Buyers from outside the EU:

VAT payable at 20% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately

(no symbol)

## Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

## Book Auctions

As above except:

(no symbol)

No VAT charged.

# In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

## Wine Auctions

† Stock offered duty-paid, but available in bond.

VAT at 20% on hammer price and buyer's premium

(wine only).

## VAT Refunds

Refunds cannot be made where lots have been purchased with an inside EU address. Christie's can only refund Import VAT (Lots with \* or Ω symbol) if lots are exported within 30 days of collection. All other lots must be exported within 3 months of collection. Valid export documents must be returned within the stipulated time frame. No refund will be paid out where the total amount is less than £100. UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggled lots, Christie's are disallowed by HMC&E from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available, or email VAT\_London@Christies.com

## ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol A next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

## Royalty For the portion of the Hammer Price (in Euro)

4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

## SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit [www.christies.com/shipping](http://www.christies.com/shipping) to request a shipping estimate.

For more information please contact the Shipping Department at +44 (0)20 7389 2712 or via

ArtTransport\_London@christies.com for both London, King Street and London, South Kensington sales.

## EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

### Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

### Christie's VAT authorised Shipper:

If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.

### Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

### Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

\* or Ω

Starred and Omega lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

# or †

Margin Scheme and Daggled lots – Please obtain VAT Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

## EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation.

For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.



# CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

## 1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

## 2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

### (a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

### (b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

### (c) Attribution, etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

### (d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

### (e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

## 3. AT THE SALE

### (a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

### (b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

### (c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

### (d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

### (e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

### (f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

### (g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

### (h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol \* next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

### (i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

### (j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

## 4. AFTER THE SALE

### (a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 2.5% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine and Cigars: 1.5% of the final bid price of each lot, VAT is payable at the applicable rate.

### (b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol λ next to the lot number.

### (c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.



(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

(viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

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In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

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- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
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## KEY TO ABBREVIATIONS

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Provenance: Acquired in Russia in the 1930s, by the Italian ambassador to Russia. By descent to the present owner.  
Mark of Semen Petrov Kuzov, Moscow, 1799  
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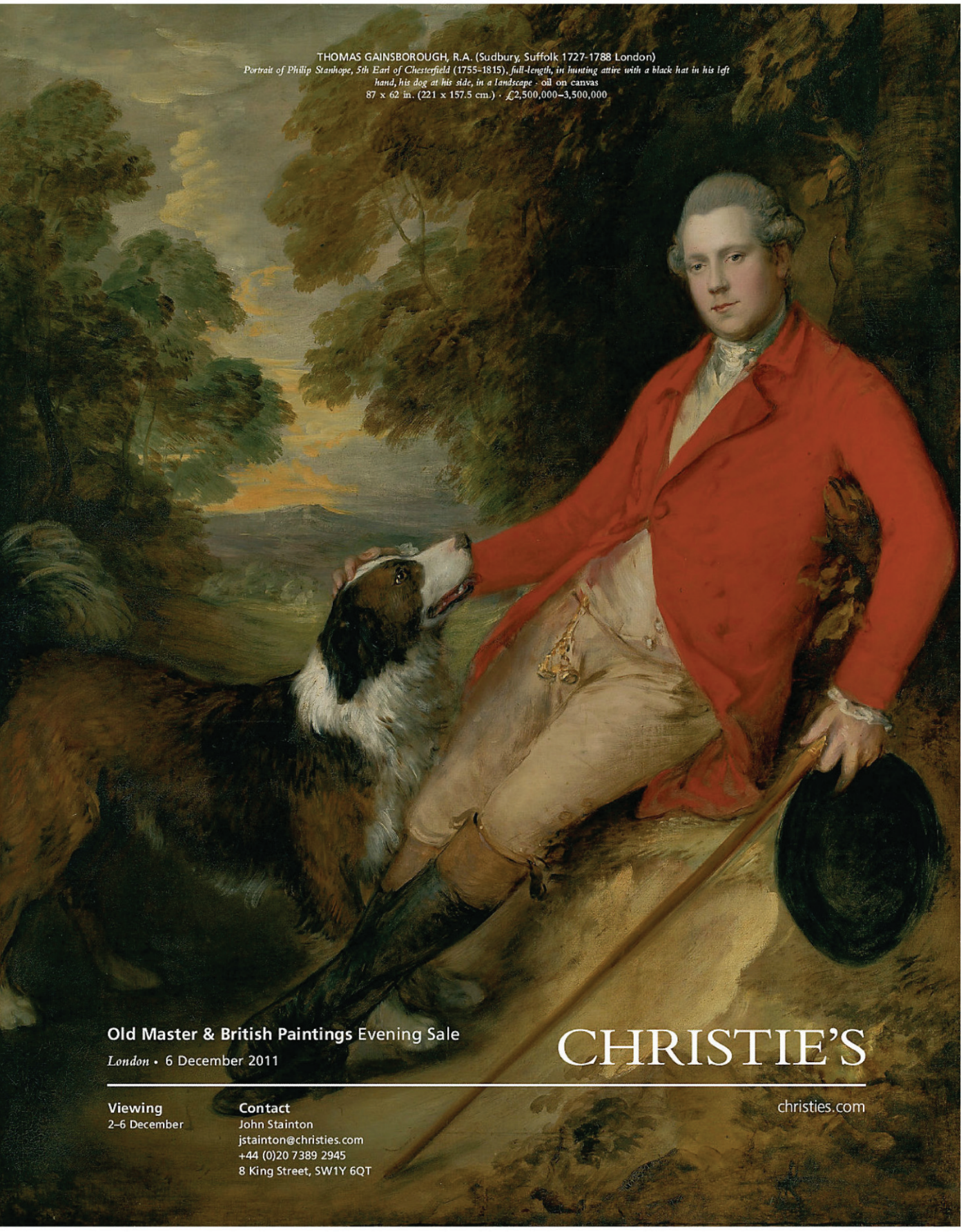
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# CHRISTIE'S

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THOMAS GAINSBOROUGH, R.A. (Sudbury, Suffolk 1727-1788 London)  
*Portrait of Philip Stanhope, 5th Earl of Chesterfield (1755-1815), full-length, in hunting attire with a black hat in his left hand, his dog at his side, in a landscape - oil on canvas*  
87 x 62 in. (221 x 157.5 cm.) • £2,500,000-3,500,000



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 UKE1,000 to UKE2,000 by UKE100s  
 UKE2,000 to UKE3,000 by UKE200s  
 UKE3,000 to UKE5,000 by UKE200, 500, 800  
 (ie: UKE4,200, 4,500, 4,800)

UKE5,000 to UKE10,000 by UKE500s  
 UKE10,000 to UKE20,000 by UKE1,000s  
 UKE20,000 to UKE30,000 by UKE2,000s  
 UKE30,000 to UKE50,000 by UKE2,000, 5,000, 8,000  
 (ie: UKE32,000, 35,000, 38,000)

UKE50,000 to UKE100,000 by UKE5,000s  
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If identical absentee bids are received for the same lot, the written bid received first by Christie's will take precedence. Please contact the Bid Department at least 24 hours in advance of the sale to make arrangements for telephone bidding. All bids are subject to the terms of the Conditions of Sale and Limited Warranty printed in each Christie's catalogue.

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Lot number (in numerical order)	Maximum Bid <b>UKE</b> (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid <b>UKE</b> (excluding buyer's premium)

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